

THE NEW YORK DRAMATIC MIRROR.

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PRICE TEN CENTS.



MARIE TEMPEST.

AT THE THEATRES.

Garden.—*La Cigale.*

Open on Saturday, Oct. 24, by Edward Sothern. Produced Oct. 24.
Chevalier Franz de Bernheim Carl Streitmann
William Arthur Ryley
Vincent Knapp Tadzio Pietra
Duke of Rayenberg Charles Dungan
Menardo James G. Perkins
Matthew Vanderkoopen Louis Harrison
Charlotte Attaline Clarte
La Pejouli Ethe Ross Selwicke
Duchess of Rayenberg Susanne Leonard
Marton Lillian Russell

Last night was a gala night at the Garden Theatre. Decidedly the most brilliant audience of the season witnessed the first American production of *La Cigale*. Clubdom, swell-dom, newspaperdom all sent their representatives to assist at Lillian Russell's *premiere* as a star with her own company, and the neighborhood of the Garden was fairly blocked with the carriages that set down their fair burdens to convert the exquisite playhouse into a veritable parterre of beauty and fashion.

Miss Russell made a hit—we had almost said a triumph; the opera made a hit, while the production, as a whole, was voted the finest achievement New York has feasted its eyes and ears upon in many a season.

Miss Russell as Marton transcended everything she had attempted previously. A vision of loveliness, gowned ravishingly, she was in admirable voice, and revealed histrionic powers of a quality hitherto unsuspected. The secret of Miss Russell's newly developed abilities is two-fold: she has become earnest, and she has had as an instructor in acting Mrs. Scott Siddons.

In the first act Miss Russell sang an interpolated "flower song," full of joyous cadenzas. It was a difficult feat of vocalization, and it was admirably accomplished. The "One Between Three" song was archly and coquettishly rendered, but, although it received an encore, it did not create the furor aroused by Miss Ulmar's rendering in the representation at the Lyric, in London.

In the second act Miss Russell's art was tested by the dramatic music and dramatic scenes allotted to Marton. She displayed a genuinely remarkable intensity and fire, and worked the house up to a pitch of enthusiasm.

At together, the night was a triumph for Miss Russell. She mounted a higher pedestal than that on which we have long beheld her, and when we say that she mounted it confidently and gracefully, we have done no more than justice to the artist. A new horizon has opened before Lillian Russell. She is no longer the mere toy of comic opera; she is a star of opera comique, and she shines peerlessly in its firmament.

Miss Russell is a purely American product. We have, therefore, the more reason to be proud of her ascent.

Mr. Streitmann as Franz was effective. He is a better singer than we have had heretofore on the light opera stage. His voice is powerful and resonant, and his method is artistic. Mr. Streitmann, moreover, has the rare quality of magnetism. His personality is agreeable, although his pronunciation of English is shockingly bad. But the audience understood him when he sang, if they did not always understand him when he spoke.

Tadzio Pietra was not blessed with an exacting role in Vincent, the lachrymose peasant lover of the grasshopper. But he helped to lend distinction to a particularly strong cast.

Charles Dungan was amusing in the part of the fanciful duke, without overstepping the line and becoming vulgar. Mr. Harrison supplied the low comedy as Matthew, but it was of the cast-iron order. Happily *La Cigale* is a work of the class that does not depend in the slightest degree for its success upon the quips and antics of a "funny man."

Miss Clarte sang the role of Charlotte, "the ant," charmingly. She is evidently an experienced and accomplished vocalist. Miss Leonard acted the jealous Duchess earnestly.

Miss Ross Selwicke led a bevy of graceful dancers, and led them to popularity.

The scenery and costumes are superb. The entire production reflects credit upon the liberality of Manager French, who has kept all of his apparently extravagant promises. The stage management was faultless. The large chorus—composed mostly of very pretty and shapely girls—showed the results of the excellent training of Papa Richard Barker. Mr. Williams and his orchestra left nothing to be desired in their department of the performance.

We need not retell the story of the opera in these columns. The paraphrase of La Fontaine's fable of "La Cigale et la Fourmi" is excellent. The little story is interesting and dramatic, and like the fable it, of course, has its moral. The play is full of action, the situations are strong, and there is not wanting a poetic atmosphere in the book.

Audran's music is both tuneful and musically. The numbers by Ivan Caryl and others that have been interpolated are sufficiently appropriate and melodious. The finales to Acts One and Two show breadth and strength.

It is impossible within the limits of our space to do justice to the score, or even to specify its many attractive features. That must be left for another occasion. Meanwhile it is enough to say that *La Cigale* is an undoubted success, and that its career in New York is likely to be as long and as prosperous as it has been in Paris and London.

Grand Opera House.—*Odette.*

Last night, at the Grand Opera House, Clara Morris, supported by the same excellent company that appeared with her a few weeks since at the Fourteenth Street Theatre, presented Sardou's well-known play, *Odette*, to an audience that comfortably filled the house.

J. M. Colville was again seen to advantage as Count Clermont La Tour, as were also W. C. Kelley and Howard Coveny as Philippe de Roche and Beauchamp. Adelene Harrisson as Berangere was again received with marked favor by the audience. Mittens Willet as Ju-

AT THE THEATRES.

Lyceum.—*Letterblair.*

Comedy in three acts by Margarette Merritt. Produced Oct. 25.
Captain Letterblair Litton E. H. Sothern
Dr. n. Amrose Harry Eytinge
Percival Pinkney Wright Huntington
Francis Merivale Morton Seltzen
Mr. Seton Augustus Cook
Jenkins Rowland Buckstone
Smithers Percy Sage
Henry Frank Ludden
Fanny Hadden Vi. L. Allen
Polly Messeter Jenny Dunbar
Hyacinth Messeter Kate Pattison Seltzen

All the world loves a lover, and all the Lyceum audience loved the lover in the new comedy that was seen at a special author's matinee there on Thursday.

He is Captain Letterblair Litton, Royal Irish Fusiliers. Here is a gallant without superciliousness, a jolly, young Irish soldier who does not smell of the canteen, who can be as tender as a woman, and as brave as any grenadier.

Letterblair is to the manor born. He has not got the manor, but that comes to him in the last act, along with a lot of other nice things—the righting of all his wrongs, a brevet-majorship, and the girl he loves.

There is no getting away from the fact that the audience liked the play. That the author is a teacher in the Normal College, and that many of her pupils were present in the guise of *clowns*, was also evident. Still, take it all in all, weighed in the critical scales, the merits of this new play by a newcomer, outweigh its faults.

When we say that the hero and heroine are separated and made to seem false to each other by the machinations of the villain, and that, as surely and as certainly as the duration of time of a three-act play will permit, the villain is exposed and the lovers are united while the secondary character-group, it becomes obvious to every theatregoer that Miss Merrington's play is not built of new dramatic tricks. The tricks, however, are well placed, and they make an attractive structure.

The play is diffuse, a number of episodes cluttering it, and should be cut out—we allude especially to the scene in which Letterblair assumes the cap and gown of the dean, his uncle, and plays pranks on a sputter, and to the scene in which a bill collector is browbeaten by Letterblair and his servant; and the last act, or as the programme has it, the second scene of act three—is an anticlimax.

The defects are not intrinsic, though. Pruned and condensed it should make an acceptable addition to Mr. Sothern's repertoire. The dialogue is bright, and at times positively scintillating. Especially clever are the equivokes and twists to language put into the mouth of Letterblair. They are Irish through and through, and are spoken by Mr. Sothern with a temerity that only verges on impudence.

The love passages are especially felicitous and refreshing. One of them, which is forced upon the heroine because a door has locked upon her dress, and Letterblair, who has the dislocated knob, is loath to free her, was conceived and carried out with great comic appreciation, and it went with a verve that equalled the celebrated door scene in *The Railroad of Love*.

Mr. Sothern acted the title part with fine intelligence, and with humor, sincerity, and zeal.

Viola Allen was well cast as the heroine. She wore a number of pretty gowns, and acted with an ease andunction that bespoke continued rehearsal.

Morton Seltzen as Merivale, the arch villain, was excellent. Jenny Dunbar was an ingenuous ingénue. Augustus Cook and Rowland Buckstone did good work in small parts, and Harry Eytinge and Kate Pattison Seltzen, in characters that might as well have been left out, did not make hits.

Many well-known New Yorkers were in the audience. The author was twice called out. She seemed pleased, but completely bewildered.

Amphion.—*A Modern Match.*

Society drama in four acts by Clyde Fitch. Produced Oct. 22.
Robert Hunt Nelson Wheatecroft
Jack Warren Charles H. Homer
George Sennet Charles H. Homer
Paul Manners Edward Ward Morris
Gerald Rankin E. Ward Morris
Cecil Morris K. O'Brien
Doctor Walters Lee Raymond
James Annette Leland
Viola Hunt Maude Fitterer
Mrs. Thompson Florence Newhall
Sue Thompson Adelaide Stanhope
Eleanor Synnot Helen Bancroft
Alice Warren Viola Croly
Dorothy Hunt Annette Leland

Before the curtain rose on the first act of *A Modern Match*—produced on Thursday at the Amphion Theatre, Brooklyn, by the Piton stock company—hope and expectancy were writ on the faces of the well-wishers of Clyde Fitch, the author of the play.

As the evening progressed the faces became blank. As the final curtain fell, disappointment took possession.

A Modern Match is that of a worldly woman without a heart, who deserts her husband, Robert Hunt, when he fails in business. The husband is courageous in his adversity and resolves to venture his fortune. The wife runs away with another man, and goes along the road to ruin with rapidity. By way of contrast another couple is introduced. The husband, George Synnot, is Hunt's partner. On the failure of the firm, he is disconsolate and blows his brains out. His wife has been devoted and lovable. After a lapse of twelve years—so reads the programme—the courageous Hunt and the lovable Mrs. Synnot, their respective spouses being out of the way, find themselves confronted with each other and get married.

It is impossible within the limits of our space to do justice to the score, or even to specify its many attractive features. That must be left for another occasion. Meanwhile it is enough to say that *La Cigale* is an undoubted success, and that its career in New York is likely to be as long and as prosperous as it has been in Paris and London.

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betta, and Florence Noble as Beroness, were quite successful.

During the third act, there was something inflicted upon the audience that was not on the programme. Miss Morris was overcome by a sudden faintness, but bravely struggled through the act to the climax, when she sank helplessly to the stage. She completed the performance with great difficulty.

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The elemental idea of contrast is good, and the part of the triumphant wife offers possibilities.

Mr. Fitch has seized some of them, but he has not portrayed the character with any extraordinary subtlety. Mrs. Hunt does not deteriorate; she is just as bad in the beginning as she is in the end. It is surprising that a man with the perception of Hunt did not perceive the holdlessness of his wife's soul long before his failure gives him a chance to see it clearly. The first indication that Hunt gets of her so-called perfidy is when she entertains a man in the library without informing him. We confess that this does not seem to us to be either a flagrant or an immoral proceeding. Again, we find fault with Mr. Fitch for bringing the degraded Mrs. Hunt, whom everybody, both on and off the stage, believes to be dead, from her wild and vile career back in the flesh to make a discord with wedding bells in the last act. As Mr. Fitch explains in the play, it is feasible for Mr. Hunt to secure a divorce in quick order, so the only reason that we can think of for her appearance is theatrical effect and a chance for Minnie Seligman to wear a loud scarlet gown. By the way, it is worthy of note that brazen women on the stage invariably wear scarlet gowns. This color, we take it, is devilish. Another reason we would suggest for the elimination of the return is that it is palpably similar to the last act of *Odette*.

A Modern Match is not a feather in the cap of Clyde Fitch. The dialogue is well written. There is no "fine writing." The thoughts are expressed neatly and forcibly. But Mr. Fitch's *A Modern Match* is not the first unsuccessful play of which all this can be said.

The treatment is hackneyed. A number of themes are lugubriously introduced as for instance, the misunderstanding between Hunt and his friend, Jack Warren, and the several scenes in the first act in which Mrs. Hunt tells her husband that she does not care for him and the child, and that she does care for money and gaiety, are tautological.

Minnie Seligman acted Mrs. Hunt with skill and significance. She made much of the part, entwining into its discontent and fickleless graphically and artistically.

Nelson Wheatecroft's Hunt had both distinction and repressed power. He brought out all the nobility of the character.

W. H. Thompson was commonplace as the commonplace elder partner, Adelaide Stanhope played the good angel. Mrs. Sennet, with the same supply of sweetness that she brought to similar parts in *The Power of the Press* and *Geoffrey Middleton*, Gentleman.

Jane Smart and George Leslie were the time-worn comic lovers; Ida Vernon the time-worn mother-in-law, and George Buckstone the time-worn bad man in store clothes. Annette Leland was "cute" as the stage child, handed down carefully from play to play, from *The Banker's Daughter*.

Helen Bancroft flitted before the audience in gowns so amazin that the audience had no time to make out her why and wherefore. The scenery was very shabby. The stage management was bad. What we took to be the

Messrs. Karl, MacDonald and Hoff are all quietly artistic.

Business manager Newton says that *Maryneen* is drawing not only large but also fashionable audiences to the Fourteenth-Street Theatre. An immense bouquet of roses, with streaming ribbons, was passed over the footlights one night last week to Scanlan. It was from an unknown admirer.

Thermidor is still at the Twenty-third Street Theatre. Elsie De Wolfe is not so nervous as *Fabiene* as she was during the early performances. After the New York engagement Frederick de Billville will replace Forbes Robertson in the cast.

This is Marie Wainwright's last week at Palmer's. In every respect the revival of *Amy Robsart* has been artistic and superior. There has been nothing consummate about the production, but the excellence has extended through every department, and thus has atoned for the fire of genius.

The Merry Monarch thrives at the Broadway. An air of prosperity pervades the theatre.

The trials and tribulations and the contrasts of comedy in *The Dancing Girl* continue at the Lyceum. A visitor from the country to this great city started out to the Lyceum the other night with the expectation of seeing a female skip about after the fashion of Carmencita or Otero. His expectations were checked.

This is the last week that Henry E. Dixey may be seen in *The Soldier*. Next Monday he will appear in *The Man with a Hundred Heads*.

We wish Messrs. Harrigan and Hanley would annex a charge from Reilly and the *40* before long. The fact that, in its second season, it is a continuous success has been drummed upon so much that it is about wearing out. The play, however, shows no signs of exhaustion. There is a probability that it will continue through the whole season.

The *Cadi* has passed into a regular attraction at the Union Square. The actors by this time know their parts as well as they know their names, and their ease and agility lends force to Bill Nye's unique and well worth seeing "border drama," as he calls it.

There is an attraction this week at Doris' Museum that is of especial interest to the fair sex. It is Professor Chamberlain's World's Fair embroidery. It is said to be the largest and finest display of hand-made embroidery ever placed on exhibition.

At Koster and Bial's, *Carmen Up Too Late* continues to amuse large audiences. The Spanish dances by the Rossi ballet troupe have also made a hit.

The Dwarfs' Wedding is still drawing excellent houses to the Thalia Theatre.

HARIE TEMPEST.

Marie Tempest has been known on the operatic stage of this country for only a year. Her reputation was already established in England, when she appeared in an opera called *The Red Hussar*, at Palmer's. The opera was slated by the learned critics, but the prima donna received lavish praise for her singing, her acting, and her charming self.

Since then Miss Tempest has been on tour with the Duff Opera company, appearing to advantage in *Dorothy*. A few weeks ago she made her first appearance as the leading singer at the *Ca-mo* in *The Tyrolean*. Miss Tempest's own opinion of the comic opera is that it is trash; but it nevertheless gives her a chance to sing several pretty songs sweetly and with much expression.

LIZZIE EVANS' MISS PRUE.

Lizzie Evans, who has been successful through the South and West, is an energetic little woman, and there is no doubt that her new specialties in *Martha Morton's play*, *Miss Prue*, will be very pleasing to her audiences.

Miss Prue is said to be a Connecticut home story, based on facts, and it has a good plot.

This will be by far the best play and company Miss Evans has ever had. The company includes Will S. Harkins, Robert McNaught, John Armstrong, Ed. Van Vechten, George D. McElroy, Nathalie Churchill, and Katharine Elsler.

The scenery consists of four sets, of which three are specially painted, namely a blacksmith's forge, a New England mill, and the interior of a barn. There will also be a quintette of male and female voices. The season will commence at Proctor's Opera House, Hartford, Conn., Nov. 9.

OBITUARY.

Winfield L. Sterling, a retired minstrel, died recently in Newark, Ohio, aged forty-three.

Frank Jones, formerly treasurer of the Cleveland Academy of Music, died in Philadelphia last week. He was twenty-eight years of age.

Harry Carey, a clown with Frank N. Gardner's Circus, died while on tour in South America. He was born in 1853.

The funeral of Mrs. Henry Frohman, the mother of Daniel, Gustave and Charles Frohman, took place last Thursday at Cypress Hills Cemetery. The Rev. Dr. Mendes read the funeral service at the residence. Mrs. Frohman was sixty-one years of age, and had been ailing some months. Her death, however, was not looked for. She was a woman of splendid executive ability, and took great interest in the work of her sons, whom she was capable of aiding materially, with advice.

OPEN TIME IN SHAMOKIN, PA.

G. A. R. Opera House, Shamokin, Pa. Manager John F. Osler has open time weeks of Nov. 9 and 16.

CLEANEST AND BRIGHTEST.

Hartford Courier.

Unquestionably the cleanest and brightest dramatic paper of the day is *The New York Dramatic Mirror*. As an organ of the historic art it stands head and shoulders above its contemporaries. It devotes its entire space to the higher class of theatricals and has no columns devoted to bill-posters and song-and-dance men. It is not like one paper in New York, which claims to be a annual, and which is now conducting a silly guess contest as to which city the bill-posters will hold a convention in. The editor of *The Mirror*, Mr. Harrison Grey Fiske, is a gentleman well known in dramatic circles, whose judgment can be relied upon and whose criticisms are always sought after as being truthful and untinged with gall.

THE ANIABLE MR. CLAPP.

The Boston dramatic critic has again come forward. He appears (as frequently noted in *The Mirror*) at regular intervals. In speaking of the performance of the Lyceum company, that able and amiable Mr. Clapp of the *Advertiser*, says: "They are talented, clever, conscientious and forceful actors, yet there is ever the consciousness that the walls are canvas and that the green room is only a few steps away, that Mr. Kelcey and Miss Cayvan's emotions begin at 8 P. M. and end at 11. With that exception the performance was meritorious, commendable and admirable."

It seems, therefore, to us a pity that for the purposes of dramatic art and the interests of the "realistic drama," the depths of which the Boston critic is now attempting to sound, that Mr. Kelcey and Miss Cayvan could not assure the able Mr. Clapp that were it necessary to assure him of the perfect reality of their stage feelings they might continue their emotions far beyond eleven. In fact, like the six days' bicycle tournament, they might display their emotions for 142 consecutive hours and thus establish a record.

Of course, the play itself can only be served up from 8 to 11 so far as the ordinary theatregoer ends. Mr. Kelcey and Miss Cayvan cease to be the hero and heroine when the play ends; yet, in the eyes of the ambitious critic, it is a pity that the walls are only canvas, not a real Commonwealth Avenue residence, and the emotions of the actors cease at 11. "With that exception we are glad to note, their performance was admirable," but if they could only continue their emotions during the twenty-four hours of the day, the artistic feelings of the Boston critic might be fully satisfied.

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MR. KENDAL SPEAKS HIS MIND.

Mr. Kendal, in answer to some criticisms on his company, stated that the company, which numbers twenty-five persons, is exactly the same, with but two exceptions, as on their previous visits; the present organization being still far more expensive than hitherto.

The fact that their opening play included less than one-half his full acting force, makes the company appear small. But a repertoire of plays, such as they are prepared to give, will show the company's strength. The Ironmaster calls for a large cast. This play having been given frequently on previous visits, seems, to Mr. Kendal, to have given several writers the idea that all their plays should have large casts.

In the production of *Home*, two important members of the cast were suddenly taken ill with typhoid fever, and at the last moment others had to take their places. Naturally, the performance indicated some uncertainty, and once the prompter's voice was heard. But Mr. Kendal adds, the criticisms that this unlooked for change in the cast drew out were so uncalled for that it gives the impression of palpable malice.

"It is further argued," said Mr. Kendal, "that we are here for dollars. Well, if we could afford to come for purely philanthropic purposes we might be tempted to do so. But we cannot. We do not deny that we are following a custom that seems somewhat a general one, of earning money."

"We know we cannot do this except by rendering good service in exchange, and we have too good an opinion of the American public to believe that they will give up their dollars without an adequate return."

MISS EASTLAKE RESUMES.

Telegram sent on Wednesday to H. S. Taylor, New York, from Louis Ballemer, manager of the Pike Opera House, Cincinnati: "I will advance \$300 to Miss Eastlake, guarantee her railroad fares to Cincinnati, and guarantee her \$1,000 for the week."

Accordingly, Miss Eastlake opened her tour last night at the Pike Opera House.

H. S. Taylor figures as manager, Harry Graham, late business manager of Darlington's *Widow*, and J. H. Dobbins, who hails from Richmond, Va., are the business managers.

The audience at the special authors' matinee of *Letitia Blair* at the Lyceum on Thursday was thoroughly representative. Daniel Frohman states that every seat was sold, except those sent to the press. Mr. Frohman wished to present the play to a paying public and know the genuine verdict of New York theatregoers. More than \$700 was spent on the production. Joseph Jefferson assayed Mr. Sothern at rehearsals. Mr. Jefferson, Mr. Florence, Mr. and Mrs. Kenyon, Richard Watson Gilder, Francis H. Jenkins, dramatic editor of the *Boston Transcript*, who came on especially for the play, Mrs. C. S. Collins, and Everett J. Wendell, were present at the performance.

REFLECTIONS.

WALTER FESSLER has renewed his contract with the management of Corday's stock company at Portland, Oregon.

Signor De Vivo is no longer the manager of Marzio D'Intino, the Italian star, whose tour opened in Philadelphia last week. Mr. Dupree, a brother of Minnie Dupree, has replaced the Signor.

The baggage of Frederick Ward's company was attacked in Jersey City on Saturday night by R. E. Stevens.

A telegram from the manager of Charles T. Ellis, received too late for publication last week, said that Mr. Ellis played at Cumberland, Md., to the largest house known in that city for two years. Another telegram that came to late to print last week, was from W. J. Burgess, manager of A. W. Fremont. Mr. Burgess said that his star in *777* packed the Farnam Street Theatre at Omaha.

T. F. Kelly, the Philadelphia manager, was generous enough to advance \$1,000 to help the disabled and, in fact, disdained Abraham Lincoln company out of Philadelphia. He has, for his pay, some scenery and costumes.

The Muggs' Landing number one company, under the management of C. A. Shaw, is returning from a successful Western trip. They will play week engagements at Philadelphia, New York and Brooklyn, and will then commence filling dates in New England. The company has been improved, and now includes Lizzie Denton Daly, Nettie Peters, Blanche Folsom, Zetta Peters, Alice Carle, Belle Stacy and Alt. Hampton.

R. G. Thomas, who played the villain in *Neil Agar*, returned to town on Monday.

H. R. Jacobs has sold the Utica Opera House to the original owners of the property. The contracts made by Mr. Jacobs will be filled by the new management.

CHARLES KIRKE and Charles Burke will star next season in a new burlesque called *The Fashion Club*. It was written by a newspaperman.

JOHN M. COOKE, business manager for Evans and Hoey, is doing good work in advance of his company.

In reply to Doré Davidson's energetic stand against the pirates who are touring the country with his play, *Guilty Without Crime*, under the new title of *Bigamist*, Manager J. W. Davidson, of the Austin (Miss.) Opera House, writes that Fierge and Albright wrote to him for dates, but he refused to book them.

WALTER HALE, who is playing in the South with Ford's English Comedy company, has received the warmest praise from the local critics. The *Baltimore News* declares that Mr. Hale compares very well with W. H. Kendal.

Mrs. LOUISE DICKSON BERKLEY, the lecturer, is meeting with great success on her tour through the South. The Jackson (Miss.) *Clarion-Ledger* says: "Mrs. Berkley has traveled extensively over the world, especially in the South Seas Islands, and possesses the happy faculty of being able to tell and explain what she has seen." Mrs. Berkley is assisted by her daughter Olive, the youthful elocutionist.

THERE are to be no more Sunday theatricals in Arkansas. The appeal of W. C. Quarles, manager of the Capital Theatre, Little Rock, against the decision of the Pulaski Circuit Court, has been denied by the Supreme Court. For every subsequent performance, in violation of this finding, a fine of \$1 would be imposed. It was uncertain, however, whether this was \$1 on each ticket sold, or \$1 on each performance. To test this the manager gave a performance last Sunday night. He is awaiting the result.

EDWIN ARDEN produced his new play, *Night and Morning*, at Sherman, Tex., on Oct. 17.

EDNA LA CROIX, who is playing heavies with Edwin Arden, met with a serious accident while the company was in Sherman, Texas. In the third act of the play *La Croix* is thrown heavily to the floor by Mr. Arden, who it appears lost his balance and fell over *La Croix* breaking three of the latter's ribs. Notwithstanding this, *La Croix* insisted on playing at each performance.

MARK PRICE, leading, Joseph Ransome, heavy; Andrew Waldron, comedy; Jennie Calef, soubrette, have been engaged by Simmonds and Brown for Corday's stock company at Portland. One, Mr. Price left yesterday, and the others will leave to-day.

HENRY GREENWALL's Little Tycoon company is reported to be doing a splendid business in the South. Mr. Greenwall has spared no expense to place this amusing opera on the boards in first-class style, and he deserves the success that he is reaping now. Robert E. Graham has made quite a hit in the star part. Before the company comes to New York in the Spring, several changes for the better will be made in the female part of the cast.

P. T. JOHNSON, a member of Evans and Hoey's company, has received an offer from Buffalo Bill to join the Wild West show in Antwerp, Germany, the coming season.

JOHN CLARKE, the basso, has located permanently in Chicago.

FANNY COHEN has been engaged by Charles Frohman to appear in Henry Devey's support, opening in *The Man With One Hundred Heads*, at Herrmann's, next Monday.

THE *Naive U and I* company is now under the management of B. Hendricks. George Washington Lederer having resigned.

CHARLES T. PARSONS, Emil Grandin, and George Dickson have been engaged by Frank Mayo.

On Friday William J. Florence and Frank L. Goodwin signed contracts by which the latter will direct the tour of Mr. and Mrs. Florence next season. It will begin at the Garden Theatre, and will last thirty weeks.

H. R. Jacobs has severed his lease with the Utica Mechanics' Association, and at his request his resignation as manager of the Utica Opera House has been accepted. Horace E. Day, treasurer of the theatre, will take his place. T. E. Patterson will succeed Mr. Day as manager.

RICHARD LINDSAY, musical director of the Two Old Comrades company, missed the train that brought the company from Chicago to Milwaukee, on Oct. 28. As he had in his keeping all the music of the company, the management was compelled to hire a special engine to bring Mr. Lindsay to Milwaukee in time for the matinee, at an expense of \$125. This materially lessened the profits of the day, and made the mind of the management less peaceful.

CHARLES A. GARDNER in his new comedy, *Captain Karl*, played to the capacity of the People's Theatre all of last week—the largest business done there so far this season.

FRANK MAYO and McKee Rankin have joined forces and will begin a season together in Buffalo on Nov. 2. Their partnership to last several years. They will engage a first-class company. Mrs. D. P. Bowers is spoken of as a probable member. Their play will be an adaptation of Wilkie Collins' novel "Man and Wife," called *The Athlete*. Mr. Mayo is responsible for the adaptation.

MR. AND MRS. "JACK" MASOW announce that they will be the principals in a farce-comedy of their own next season.

MARY TEMPEST slipped on the stage of the Casino on Friday night. A slight concussion of the brain was the result. She has been resting at the Marlborough Hotel ever since, under a physician's care. Madge Ivory is singing in her place until her recovery. Miss Tempest expects to appear again to-night. Miss Drew Donaldson has replaced Anna Mantell as the princess.

The English papers just now are bursting with interviews with Dr. Augustin Daly, in which he gives his reasons for living and tells how and why he became a manager, what size shoe he wears, his weight, waist measure, and other vital matters relative to his kind continuance on the earth. He says that when he produces Lord Tennyson's new play, it will cause the public to think more kindly of the poet, and will assure him a place in dramatic literature. It is to abound in "green fields and shady woodland scenes," and those of us who understand how hard it is to get those things in good working order on a New York stage can appreciate the magnificence and grandeur of the new undertaking.

The monument that Henry Greenwall has erected to the memory of his dead son is a beautiful piece of architecture. It stands twenty-two feet high, by ten feet wide. At its base are three tablets—"Mother," "Son." One remains blank. It "wants the father." The monument, which is of granite and marble, is surmounted by a bust of the late Edward Greenwall. It is frequently visited by members of the profession, and is kept constantly covered with flowers.

Tom Atkinson Peck's Bad Boy company is organized as follows: Jerry Cohan, George Cohan, John T. Bannon, Richard Moroso, Nellie F. Cohan, Josie Cohan, Ada Hanwood, Blanche Hillman, Bessie Louise King, Rose Creighton, and Dolly Hastings. Griffin and Wilson, sole lessees and managers; Oliver Martel, agent; John J. Burns, musical director; James L. Barry, stage manager.

The London Gaiety Girls have been having anything but a gay time at a place called Hiawatha, Kansas. The leading ladies of the city objected to the realistic fence posters of the London dancers, and called in the City Council to interfere. That august body being composed of several more or less bald-headed individuals, refused to denounce the Gaiety performance, and the result was that the leading ladies of the city armed themselves with pitchforks and rakes and scraped the bills from the boards. They characterized as social outcasts all men who attended the show, and now every man in Hiawatha goes around wearing a look of conscious guilt. The leading ladies of Kansas are not to be trifled with.

MANAGERS' MESSAGES.

ALLIANCE, O. Oct. 25.—Irene Kent opened at the Wheeler Opera House last night. *Child of Destiny* is a success.

DALLAS, Tex., Oct. 25.—The MacLean and Prescott company played here Oct. 24 and 25 to \$3,875. The largest receipts ever known in Dallas.

JOHN WHITELAY, Manager.

KANSAS CITY, Mo., Oct. 25.—Mark Murphy's *Old-world Neighbors* opened at the Grand to \$1,200. Great satisfaction.

HUDSON AND JUDAH.

CHICAGO, Ill., Oct.

THE NEW YORK
DRAMATIC MIRROR.
THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:

Twenty-five cents for single line.
Professional cards, 50 cents for three months.
Two-line ("display") professional cards, 50 cents for three months; 85 cents for six months; 100 for one year.
Managers' Directory cards, 50 cents for three months.
Reading notices (marked "ad") 50 cents per line.
Advertisements received until 10:30 P.M. Monday.
Terms: cash. Rate-cards and other particulars ailed on application.

SUBSCRIPTION:

One year, \$2; six months, \$1; three months, \$0.50.
Payable in advance. Single copies, 10 cents.
Foreign subscription, 50 cents per annum, postage extra.

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The Trade supplied by all News Companies.
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The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - OCTOBER 21, 1891.

* * * The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

EDITH THEATRE—Noon, 8:30 P.M.
BROADWAY THEATRE—The Merry Monarch, 8:30 P.M.
CASTIGLIO—CAVALIERI RUSTICANA, 8:30 P.M.
FOURTEENTH STREET THEATRE—MAGNOLIA, 8:30 P.M.
GARDEN THEATRE—La Cigale, 8:30 P.M.
GRAND OPERA HOUSE—CLARA MORGEN, 8:30 P.M.
HERRMANN'S THEATRE—THE SEDUCTOR, 8:30 P.M.
HARRIGAN'S THEATRE—RELLY AND THE 400, 8:30 P.M.
JACOB'S THEATRE—A TALE FOR THE BLUES, 8:30 P.M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE, 8:30 P.M.
LYCEUM THEATRE—THE DANCING GIRL, 8:30 P.M.
MADISON SQUARE THEATRE—125, 8:30 P.M.
PARK THEATRE—TUNNELS, 8:30 P.M.
PROCTOR'S—MAGNOLIA, 8:30 P.M.
PEOPLES—MAGNOLIA, 8:30 P.M.
—A FAIR REED, 8:30 P.M.
PALMER'S THEATRE—MARY WAINWRIGHT, 8:30 P.M.
STAR THEATRE—MR. AND MRS. KENDAL, 8:30 P.M.
STANDARD THEATRE—ROBIN HOOD, 8:30 P.M.
THALIA THEATRE—THE LIBERTINS, 8:30 P.M.
TONY PASQUO'S—VARIETY, 8:30 P.M.
UNION SQUARE THEATRE—THE CAD, 8:30 P.M.
DORIN'S EIGHTH AVENUE MUSEUM.

THE MIRROR office is open every Monday night for the reception of advertisements. Advertising copy is taken until 10:30 P.M. Advertisements may be sent from out-of-town by telegraph.

NOTICE.

From the San Francisco Argonaut.

The Dramatic Mirror prints weekly, at the head of its editorial page, an announcement to this effect: "The Dramatic Mirror will not receive advertisements from the agency of George P. Rowell & Co." This is naturally calculated to excite intense surprise in the mind of the reader, for the average dramatic paper will not refuse an advertisement from anywhere about anything. The explanation of this peculiar paragraph is probably as follows: George P. Rowell & Co. have just issued their newspaper directory for 1891. In it the circulation of the two dramatic papers of New York city is thus set down: DRAMATIC MIRROR, over twenty thousand; DRAMATIC MIRROR, over five thousand."

THE KENDALS' SUPPORT.

HAVING no better game in sight several of the daily newspapers have been attacking the KENDALS. The substance of their complaint is that the English artists, having built up a reputation for excellent representations, are now making their farewell American tour with a cheap and incompetent company in order to make a few extra dollars.

These accusations are absolutely unfounded. We have seen the KENDALS' salary-list, and therefore we are in a position to state authoritatively that their supporting company costs more this season than it cost last season. Moreover, the company is composed, with two exceptions, of the same actors that formed it last season, supplemented by five new members, three of whom represent an increase in the size and expense of the organization.

In these circumstances, it is but fair to assume that the newspapers before referred to are simply in a fault-finding mood. On no other ground can we explain their change of front toward the practically identical com-

pany that drew forth their commendations last season.

A GREAT NUMBER.

WHEN we announce the list of contributors to our forthcoming Christmas Number it will be found to contain the names of some of our most famous men of letters, journalists, dramatic writers, and actors.

We have several pleasant surprises in store also in connection with the art department.

A number of artists of international celebrity will be represented in the pages of the Christmas MIRROR.

We have sent our holiday numbers out in very charming covers. This year, the cover will not only surpass the others, but it will be the most artistic design that has ever beautified the exterior of any Christmas publication.

Everything in the Christmas MIRROR from the first page to the last page will be noteworthy. Everything will be original, either written, or drawn, or painted expressly for that number.

Not the least interesting feature will be the advertising pages, which will be thoroughly representative of the theatrical business. Space is being taken rapidly by theatre managers, traveling managers, stars, and members of the profession. The fact that the size of this year's edition will be largely increased without a corresponding increase in the rates evidently commends itself to the judgment and wisdom of theatrical advertisers.

In addition to the beauty, variety and general interest of the number certain unique novelties now in preparation will cause it to be sought with more than the usual avidity by profession and public alike.

The price of the Christmas MIRROR, as heretofore, will be twenty-five cents a copy. Mail orders (postage prepaid) will be filled from the office of publication. They must be accompanied with cash to insure attention. Or orders may be left with any newsman in the United States.

To avoid disappointment, order early.

PUNISH THEM.

COLLEGE boys are amply forgiven a good deal of rowdism on the sentimental and time-honored ground that collegiate studies are arduous, and allowance must be made for the reactionary tendency that leads to the commission of boisterous practical jokes and to the enjoyment of wildly extravagant "larks."

So long as the collegians content themselves with "ruses," with hazing freshmen, and with cutting the bellows of the chapel organ, their innocent recreations are properly confined to the jurisdiction of the faculty. But when they entrap a party of comic opera chorus girls, and detain them over night in their apartments, it is time to call a halt, and to publicly inquire of the college authorities what defence they have for the lax discipline that permits such gross scandal.

It is reported from New Haven that one night last week eight chorus girls, belonging to the Ship Ahoy company, were lured away by Yale students. Seven of these girls rejoined the company the next night at Bridgeport, but one—a girl under age—did not return.

If the account of this scandalous occurrence is veracious—it came in the form of a "special" to the Herald—it behoves the faculty of Yale College to discover the identity of the students implicated and to visit them with summary expulsion. And the managers of the Ship Ahoy company ought to discharge the chorus girls (unless it can be shown that they were held in duress by the students) if he would retain for his organization the support and patronage of respectable people.

The mother of the young girl who did not return to the company with the others threatens to sue the manager for not guarding her daughter's interests. Managers who employ young girls owe a legal and moral duty to their employees and to the public at large in such matters. When entrusted with the care of girls under age it is their business to chaperon them.

A RIFT OF SUNSHINE.

ON the course of its deliberations in Washington the Ecumenical Methodist Council got around to the inevitable subject of

theatregoing, one day last week. Bishop Foss, of Philadelphia, voiced the sentiments of the good old non-progressive, orthodox element in the church when he said that "theatregoing and indiscriminate dancing are essentially demoralizing."

To the complete astonishment of a number of the delegates, the theatre found a champion right in the Methodist midst. Mr. BOLMER, a clergyman from England, differed from Bishop Foss on this question.

"The strange thing is," said he, "that the Church has failed to recognize the need of the people for amusement. I strolled once into the Lyceum Theatre in London and found so many preachers there that I thought for the time I was in an Ecumenical Council. Young men should be told where to go. People will go to the theatre: the theatres are full, while the chapels are half empty. The Church should go in to purify the theatre, and to do it church members will have to go there. The theatre has improved of late, and that improvement has been brought about by Christian people. Amusements must be had, and I decline to have a religion of despondency."

These revolutionary remarks were received with cries of "You are right!" from many of the brethren. But one delegate, representing the fossil age of religious thought, feared that the gates were opened too widely. "We have got in the dance and the theatre," he wailed, "and by-and-bye we will get in the circus."

But even that awful contingency did not frighten the majority of the Council. They needed only to hear a sincere and earnest man like Mr. BOLMER take a bold stand and they were ready to applaud and to approve it.

We note this incident because it shows how the leaven of progress has entered and begun to work among the leaders of the rigid Methodist denomination—a denomination that has been, next to the Presbyterians, the bitterest enemy the drama has had arrayed against it among church organizations.

PERSONAL.

HILL.—Pauline Hill joined the Money Mad company in Pittsburgh. She will play the part of Phyllis.

NEWHAM.—Rose Newham has resigned from The Sea King company, and returned to the city.

EVANS.—Lizzie Evans and her new company will begin rehearsing Miss Prue, at the Bijou Theatre, on Monday.

SHERIDAN.—Emma V. Sheridan read a paper on Wednesday before the Woman's Press Association in Boston. Her subject was "The Function of the Stage." She is a member of the Association.

FOX.—Della Fox in Wang is a big "go" in Boston.

LOTTA.—Lotta has returned to Boston, and it is rumored that she will be married shortly to Douglas Shirley, of Louisville, Ky.

ROBINSON.—Forrest Robinson, who has been acting the part of Captain Temple in The Soudan road company, is seriously ill with inflammation of the bowels at Lawrence, Mass. James Horne is taking his place satisfactorily, few people being aware of the change. Mr. Horne will continue in the part until Mr. Robinson is able to rejoin the company.

EASTERBY.—It is Florence Easterby, of Napa, Cal., who has written the music to Edward Oldham's "Jingle Bells on the Cows," instead of the name printed last week.

WILKISON.—W. M. Wilkison, Alexander Salvini's manager, was in the city last week on business connected with his star's New York engagement, which will occur later in the season.

JONES.—Henry Arthur Jones' new play, The Crusaders, is set down for production on Wednesday night, in London. It will inaugurate the author's personal management.

SOTHERN.—Miss Merrington's play, Letter-Blair, will be added to E. H. Sothern's repertoire next Summer. The Dancing Girl will last him for several years, and has been one of the Lyceum Theatre's successes.

FAWEETT.—Edgar Fawcett, the novelist, has written a play called Constantine. It is in four acts, and its scenes are laid in France.

WENDELL.—Everett J. Wendell, the well-known amateur actor, has returned to town, and may be seen at all the important first nights.

ALFRIEND.—Edward M. Alfriend, the dramatist, is at work on an article on the life and stage work of E. H. Sothern. Mr. Alfriend contributes an interesting article on some of the noted belles of Richmond, Va., to this month's *Cosmopolitan*.

SCHEA.—Thomas F. Shea, who was business manager of the disbanded George Barrett company, is in town, idle. Mr. Shea was for nine years with Robson and Crane. Since then he has been with T. Henry French and Richard Mansfield. He is an experienced, alert, and popular press representative and manager, and it can not be long before he will be engaged again.

FROHMAN.—Daniel Frohman joined his stock company on Monday in Boston, where they are rehearsing *Lady Bountiful*.

KENDAL.—The Kendal's return engagement will be played in March at Palmer's. In spite of all rumors to the contrary, this season, Manager Freihman says, will be their last in America.

COPELAND.—C. T. Copeland has been appointed dramatic editor of the *Boston Post*, in place of Edward Fuller, who has resigned. Mr. Copeland has been Mr. Fuller's assistant.

FELLNER.—Eugene Fellner, the Boston lawyer, is writing a blank verse play called *Venetia*, for Agnes Herndon. It is to be finished by March 15.

WAKEFIELD.—Frank H. Wakefield, having had trouble with his eyes, is out of journalism this season and doing the press and advance work for Margaret Mather. Mr. Wakefield is the writer who made the dramatic department of the *Boston Journal* so brilliant for a number of years. He is breezy and brilliant. At the close of his season he will return to journalistic pursuits.

VADERS.—Emma Vaders will debut in New York as Juliet. An English actor will be the Romeo.

ROSELLE.—Amy Roselle (Mrs. Arthur Dacre) is on tour in England with Henry Irving, while Mr. Dacre is playing at the Princess.

NOBLES.—Milton Nobles presented his successful new play, *A Son of Thespis*, at Elizabeth, N. J., last night. A number of New York theatrical friends of Mr. Nobles went over to see the performance.

GILBERT.—Mrs. Gilbert, of Daly's company, was given a luncheon by Dr. Daly at the Savoy Hotel, London, one day last week, the occasion being the famous old Lady's seventieth birthday. All the women of the company made charming speeches in the regulation Daly epilogue style, and all went merrily out.

HALL.—Daisy Hall, of The Solicitor company, is out of the cast. She is very ill.

BARRETT.—George Barrett is at 33 West Twenty-sixth Street. It is said that he intends to return to London in a few days.

GILDERSEEVE.—Judge Henry A. Gildersee is the candidate for Judge of the Superior Court, for whom New York professionals, irrespective of party affiliations, should vote next Tuesday. He is a good friend to the stage, and his interests have been practically identified with the profession at odd times as the silent partner in several managerial enterprises.

SINGER.—B. W. Singer, who has been for a number of years in A. M. Palmer's employ, has been appointed assistant to G. W. Presberry, the stage manager of Palmer's.

JANSEN.—Marie Jansen did not appear in the cast of *The Merry Monarch* last Tuesday. Her physician sent a certificate to her manager saying she had a bad cold. An under-study took her place.

LETTER TO THE EDITOR.

A SIMILARITY IN NAMES.

LOWELL, MASS., Oct. 22, 1891.

To the Editor of the Dramatic Mirror:
Sir.—Will you kindly correct mistake made in last issue of THE MIRROR. You state that James A. Herne is playing Captain Temple in Jefferson, Klaw and Erlanger's Soudan company during the illness of Forest Robinson. It should read James Horne—not Herne. Mr. Horne is the producer of all the attractions of this firm, and this probably accounts for the mistake.

Yours respectfully, JAMES HORNE.

THE MYLES FAITH COMPANY.

UPPER SANDUSKY, O., Oct. 22, 1891.
To the Editor of the Dramatic Mirror:
Sir.—I see in your last issue that my company was stranded in Meadville, Pa. Allow me to contradict that statement, for I never had a date there. I was playing through the South and West to big business. I have no reason whatever to close.

Yours respectfully, T. W. G. SOWERS,
Manager Myles Faith Co.

IT SHOULD HAVE READ LOUDROP.

NEW YORK, Oct. 22, 1891.
To the Editor of the Dramatic Mirror:

Sir.—In last week's issue of your paper I notice that your correspondent at Worcester, Mass., writes of a performance as being given there at Proctor's Theatre. Will you kindly instruct your correspondent to please correct the statement. Mr. Proctor has no theatre at Worcester, nor has he ever been connected with any theatre there. Yours truly,

J. H. WASHINGTON,
Representative F. F. Proctor's Circuit.

OUR PREDICTIONS FULFILLED.

HUNTSVILLE, ALA., Oct. 22, 1891.
To the Editor of the Dramatic Mirror:

Sir.—Last summer, and at the beginning of this season, you called my attention to the South. In your last issue you state that "the Southern circuit is proving the richest theatrical territory this season." Also—interviews with W. A. Brady and R. D. McLellan to the same effect.

What Mr. McLellan says of the South is true. Anything worthy is appreciated, and so-called trashy comedy has its day. Look in this week's MIRROR, or next week's, and compare the business in the South with the business in the East.

May THE MIRROR continue to prosper, and always maintain its present position as the organ of the theatrical profession.

L. J. M.

A CHALLENGE TO MUSICAL DIRECTOR REITER.

NEW YORK, Oct. 22, 1891.

To the Editor of the Dramatic Mirror:
Sir.—I regret that Mr. Francis Reiter feels aggrieved at my mention of his name, in my letter of last week. I should certainly have asked his permission to do so, had he not assured me how thoroughly he was in sympathy with me in the matter.

He came to New York with the avowed determination to "rouse" Miss Irene Wood of quite his own theatrical pluck and grit. To cause her to leave the management of a company. In one of the principal avenues of this city, he expressed himself so forcibly on this matter that his utterances have passed into a standing joke. Why this sudden change of base?

There is any truth in the proverb, that "he who excuses himself, excuses himself."

THE USHER.



that is called intelligence by some and soul by others.

Last Summer this journal explained the remarkably favorable conditions prevailing in the South and predicted that the season there would be the finest known in years. Thus far THE MIRROR's forecast has been more than realized. Reports from the Southern country point to well-nigh universal prosperity.

In my remarks on the subject of the subsidence of the variety farce craze I have taken special pains to say that in my belief the latest of that class of entertainments would survive and prove peculiarly successful.

There is undoubtedly a place in the public fancy for a restricted number of these attractions—clever people in amusing pieces. While their existence cannot be defended on artistic or critical grounds they can be recognized, at least, on the basis of a certain demand that has grown up for them.

But after this season, as THE MIRROR said so long ago as last Spring, the abnormal supply of variety farces will be reduced to normal limits, and they will be comparatively few and far between.

The epidemic is rapidly working its own cure, and there is no probability that the people will expose themselves to it again. To appreciate the extent of the revulsion, glance through the long list of companies that have disbanded since the season began and observe how many of them bore wild, weird names betokening their alliance with the grand—but disappearing—array of trash disseminators.

Heaven be praised! real acting and real plays are to have the stage once more.

Among the volumes that will engage the attention of Christmas book-buyers this year none will be more attractive than the "Holiday Tales" by Stephen Fiske that Benjamin R. Tucker, of Boston, will publish next month.

Among the Tales whose titles will enlist the interest of MIRROR readers are "A Story of Amateur Theatricals" and "An American Ghost."

Mr. Fiske's dramatic truths and dramatic criticisms in the *Spirit of the Times* have linked him to many thousands of readers as a guide, philosopher, and friend in matters theatrical, even though they may not have been relished at all times by managers, actors, and dramatists. His sortie into the domain of short-story writing will be awaited with lively anticipation.

In the lobby of Mrs. Henderson's Jersey City Academy of Music hang three large crayon portraits of Forrest, Booth, and Cushman. Beneath each is placed a playbill, given to Mrs. Henderson by the great actors themselves. The Forrest bill is dated 1853, while the Booth and Cushman bills belong to the early Seventies.

A very well known combination was playing at the Academy not long ago. One of the actors standing in the lobby in the evening looked at the Cushman portrait and programme for some time, then turned to the business manager of the theatre and said: "Say! When does this combination play here?"

I have Mrs. Henderson's assurance that the question was asked in all seriousness.

A Paris cable in the *Herald* last Thursday began: "I met Mr. Henry Abbey to-day, and he said," etc. As a matter of fact, at the moment this dispatch was being printed, Mr. Abbey was on a train going from New York to Cincinnati.

IDEAS FOR THE FAIR.

Pending the preliminaries to organizing the Actors' Fund Fair management, interest continues to be felt and expressed in the great project. The paper which Messrs. Palmer and Frohman placed in the hands of A. B. De Freece a couple of weeks ago has not been returned, as he has not yet seen all the managers in New York and neighboring cities to secure their signatures. This pledge once in hand, it is probable that active work will begin at once.

Ideas innumerable will suggest themselves, or be suggested, as soon as the time comes to take off coats and buckle down to practical effort. The profession are united in favor of the fair, and they will be found in the van when their services are required. If only the managers will display the same zeal as that manifested by the actors and actresses, there will be no question as to the immensity of the achievement.

We are receiving many letters on the subject from professionals and readers not connected with the stage. The contents, or the substance of several of these communications, follows.

Mrs. Juliette M. Babbitt, of Washington, D. C., is not a member of the profession but she is deeply interested in the objects sought to be attained through the medium of the fair. Mrs. Babbitt has already begun a piece of souvenir patchwork for the fair, to be made from scraps of actresses' gowns. She has obtained a number to begin with, but she needs a great many more. If the famous women of the stage will each send a few bits of material to Mrs. Babbitt they will earn her thanks and assist her laudable plan.

Three years ago Mrs. Babbitt made a "slumber robe" for the Garfield Hospital fair from scraps donated by Mrs. Cleveland, the ladies of the cabinet, foreign ministers' wives, and others. It brought a large sum. Mrs. Babbitt's address is 933 Massachusetts Avenue, Washington.

Mr. Willard went into Pittsburg a comparatively unknown actor. He made a deep impression on public and critics, and played his week to \$6,000—large receipts for that city. In Chicago last week he played at Hooley's to nearly \$1,000.

I think that Willard is the dark horse in the theatrical race. He is an artist who cannot fail to grow in the esteem of the very large class of playgoers whose interest he has awakened, for, besides the dramatic instinct and the valuable experience he has enjoyed, he carries an unusually large amount of grey matter in that fine head of his.

His acting always conveys the suggestion of great reserve force. He does not put his power inside out, as it were, but he invariably leaves the impression that there is something besides voice and gesticulation in his characterizations—something, in fact,

sensations, writes from Indianapolis. "I have just finished reading THE MIRROR about the Actors' Fund fair, and wish in my humble way to offer my assistance. I trust by the time the plans are consummated to be in New York—a looker on, if not a participant in this glorious affair."

From a young woman in society we have received the following sensible and timely letter:

NEW YORK, Oct. 22, 1891.

To the Editor of the Dramatic Mirror:

SIR—Will you allow one of your most interested readers to say a few words on the subject of the fair? I am not an actress—only one of the numerous young women who love and admire the profession. But, in the name of hundreds of the outside world, let me say that we shall go to the fair not in idle curiosity but in a spirit of interest to help this great work. We realize that in no other profession are the members so local, and ready to help one another as in the theatrical profession, and the world looks with respect upon the men and women who are standing ready to work for the fair.

I believe too much in the good in human nature to think that the idle curiosity that will bring a certain class of people to the fair could lead to anything beyond the mere satisfaction of the desire to see these men and women "off the stage."

L. K. B.

Beatrice Ingram, of the Lewis Morrison company, says: "I have read your articles on the fair, and I agree with 'Aunt Louisa' that we should all join hands to make it a tremendous success."

Lillian Lewis sends us this letter on the subject:

LARAMIE, Wyo., Oct. 19, 1891.

To the Editor of the Dramatic Mirror:

SIR—I write to wish all success to the Actors' Fund fair, and to make a suggestion or two which you might pigeon-hole for future use.

Way not have a doll's booth at the fair, and ask the most prominent ladies in the profession, or make the request a general one—to send a lace or small doll dressed in a costume exactly like the one worn by herself in her favorite or best known role: Madame Modjeska, a Rosalind; Miss Wright, a Viola; Miss Terry, a Portia; Madame Bernhardt, a La Tosca; Miss Davenport, a Cleopatra, etc.

I am certain that the American actresses and all the foreign stars who have honored us with a visit would respond gladly. Let Aunt Louisa and Mrs. Fernandez and Little Tuesday preside at the booth. Then there might be a booth of autographs, another of photographs, another of souvenir spoons (gold or silver).

Every jeweler in the country would contribute souvenir spoons. And why not? The actors and actresses are among their best patrons. The profession asks for so little, and asks it so seldom without a great, big equivalent, that they could well afford to help the fair.

Anyway, the fair will be a big success. It possesses the first requisite of success—novelty. With best wishes, LILLIAN LEWIS.

The business manager of a prominent company sends several ideas and suggestions in response to THE MIRROR's request:

"Some years ago," he writes, "there was a large and most successful charity fair held in San Francisco. The success was so great that it was repeated the two succeeding years. It was called the Authors' Carnival, and the idea was for different clubs, coteries, and societies to get up representations of different authors and their works.

"Each society provided its own booth. There was a Dickens booth, a Chaucer booth, a Bulwer booth, and so on. Each booth was built and furnished to represent a scene from one of the author's stories, and the people spoken of in the stories lived, acted and talked as in the stories. They wore costumes exactly as the story represented them. Each booth gave tableaux and small sketches in its own home from narratives in the works of the author represented.

"On the grand stage there were tableaux often utilizing two or three hundred people, from some famous incident or episode in the works of one of the authors. There were also grand national tableaux, military drills, and gymnastics, by members of the famous athletic clubs. There was a musical booth, in which the leading local and visiting celebrities performed. There were refreshment, lemonade and candy stands, and scores of other things, and there was a daily paper published during each of the carnivals."

We shall be glad to receive ideas and suggestions from such of our readers as have them to offer. All these will be carefully sifted out, and doubtless they will convey many valuable hints to the promoters and managers of the great fair.

MR. MACKIE MAKING MONEY.

James B. Mackie's business is reported to be large. His Grimes' Cellar Door is much changed since last year. The last act has been rewritten and now takes place in a drawing room.

Since August, Mr. Mackie says his business has been steadily prosperous. He experienced no falling off in receipts during the unseasonable hot spell that crippled many companies. Mr. Mackie visited New England early, opening the season at several theatres, and he escaped with profits before the rest swarmed down like locusts and killed the section for the time being.

"Pennsylvania has been the banner State for me," writes Mr. Mackie. "Only two attractions have topped me—Scanlon and Primo and West's Minstrels. This week I am at the Holiday in Baltimore. Next week I play Washington, then Brooklyn and Boston.

"As a general rule, business is not as good as last year with many good attractions. The local managers in the night-stands made too many bookings. Crowded together, many attractions have failed badly, and several have succumbed, as you are aware.

I shall send out a number two company, headed most probably by Flora Moore. If she does not go Louise Sanford—now playing Pandora with this company—will go.

The new company will play through the south. Miss Moore is a great favorite there. When she starred in A Bunch of Keys under Dudley McDowell's management they cleared \$20,000 in two seasons."

DYEING AND CLEANING.

Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended to. Goods forwarded. Discount on company work. Lord's Dyeing and Cleaning Office, 23 East Fifteenth Street, between Broadway and Fifth Avenue."

GOSSIP OF THE TOWN.

THE owlance is the latest terpsichorean innovation by the Sisters Leigh and J. R. Oakley, in His Nibs, the Baron.

LILLIAN KENNEDY, in She Couldn't Marry Three, turned people away at the Opera House, Waterbury, Conn., on the evening of Oct. 20.

GEOGE C. BROTHERTON has just opened a convivial resort at 2335 Eighth Avenue.

ANADES gave Withered Leaves and Second Thoughts at Tarrytown, last Wednesday evening, for the benefit of the Elmsford Church and Tarrytown Hospital. Evert Wendell, Frederic Camp, and Mrs. Oliver Sumner Teall were among those that took part.

The editor of the *Dramatic Times* says that A. Watson Atwood is not now its Philadelphia correspondent, and has not been connected with the paper for six months past.

THE familiar old play, Only a Farmer's Daughter, is still in the field. Two companies will appear in it, both beginning next week. One is organized for New England, opening at Stamford on Nov. 3. The other will play the Southern circuit, starting at Fayetteville, N. C., Nov. 4.

JOSIAH F. WOODS, the advance agent of the Watson Sisters' company, deserted that organization last week, thereby causing the Watsons to cancel their dates at Lancaster, Carlisle, and Lock Haven. They reached Danville, Pa., on the 20th.

FRANK DANIELS has been rehearsing a curtain-raiser, entitled The Dead Shot, and a comedy called The Attorney. The two plays will be presented in Chicago this week.

ELIE ELLISER is said to have played to 500 at Savannah on Monday night of last week. It was the largest house of the season. Hazel Kirke was the play. Miss Elliser's engagements in the South have been all successful this Autumn.

MINNA GALE will appear at the Harlem Opera House for a week, beginning Nov. 9. She will be seen in Romeo and Juliet, Igor, As You Like It, The Hunchback, Lady of Lyons, and the double bill Pygmalion and Galatea and The Wonder. Since her tour began Miss Gale has visited Philadelphia, Detroit, Chicago, and Cleveland.

FREDERICK SIDNEY, of the Texas Steer company, distinguished himself by jumping from the platform of a train opposite Henderson Street, in Jersey City, on last Thursday night. He sustained slight injuries.

JOHN LAMB, the drum-major of the "Rising Sun Roasters" band of the Blue Jeans company, while helping Robert Cowan, a stage mechanist, to adjust the saw for the mill-scene on the 20th inst., at Elmira, N. Y., caught his clothes in the teeth of the saw. He fell on the blade, gashing his legs badly. A doctor was called immediately, and ordered Mr. Lamb to be removed to the Arnot-Ogden Hospital and to be confined there for a week, at least. Frank Eagan, who is said to be the best drummer in Elmira, signed with the company to remain until Mr. Lamb's recovery. At last accounts, the patient was doing well.

It was stated in our last issue that A. G. Sweeney, manager of the Temple Theatre, at Owensboro, Ky., which was destroyed by fire recently, would fit up at once Miller's Hall as a theatre until the Temple was rebuilt. Having examined the hall, Mr. Sweeney finds that it will be impossible to use it. Therefore he has cancelled all dates up to Jan. 1. A large force of workmen is already at work on the ruins of the theatre, and the owner is confident that it will be rebuilt by the new year.

It is likely that H. S. Taylor will close with E. G. Gilmore to put A Mile a Minute on at Nibbles, which is to be conducted hereafter as a cheap-price house.

ALEXANDER COMSTOCK has again assumed control of A High Roller in conjunction with W. W. Randall. "The property never passed out of my possession," writes Mr. Comstock, "except on a royalty to Randall. Instead of fifty people, we now have thirty, quite sufficient, however, to make it the largest and most expensive organization of its kind." Among those in the company at present are John Gilbert, Leon Coleman, Collan, and other clever people. They are doing an entirely new play by A. D. Gordon. Mr. Comstock expects to bring the piece back to New York late in the season to show the croakers that he has got a success.

BELLE MELVILLE has recovered the diamonds that were stolen from her dressing-room last season in Chicago while she was with Joseph Murphy. She left yesterday for that city where the trial of the thief will soon occur.

ALEXANDER SALVINI has entered upon a prosperous tour of the South. He made an emphatic success in that country, artistically, last season, and the theatregoers of the South, proverbial for their love of the higher class of dramatic performances, were not slow to show their appreciation of his Don Cesare and D'Artagnan. Mr. Salvini will go as far as New Orleans, returning North by way of Richmond, Washington, Baltimore, and Philadelphia. During his Memphis engagement he will probably be seen for the first time as Othello. He has his father's prompt-book of this play, and is now busy rehearsing from it.

Many men in New York find it difficult to keep the wolf from the door, and Manager Lea of the Opera House at Port Jervis, N. Y., has the same difficulty. As we noted last week the wolves, which belonged to the Carson Clifford company that disbanded at that town, were left with Mr. Lea. On request of the company, he sent them to Carbondale, but they were returned to them. He desires to get rid of them in some way, as they are a source of expense to him. Any one who desires a brace or two of nice, ravenous wolves with sharp teeth and insatiable appetites will do well to address Mr. Lea.

IN THE WINGS.

This notice was posted, I hear, on the "call bill" of the Julia Marlowe company last week: "From this date no member of the Julia Marlowe company can take a scene call, under any circumstances.—FRED. SEDGWICK, manager." This mandate, I take it, does not include Miss Marlowe, although she is certainly a member of the company. Can it be that jealousy is insinuating itself into the heart of the charming Julia?

115 RUE PICAU, the comedy by Alexandre Bisson, is, I hear, making a sensation at the Paris *Palais Royal*. Even at this early date four London managers, including the ubiquitous Horner, are after it. Horner is the theatrical character who has the reputation of standing with one foot in Paris and the other in London. I really believe it to be true that he spends the majority of his time on the English channel, on the alert for "rights" to "the latest success." However this may be, Willie Edouin, of the *Strand* Theatre, has bought the English rights, and the tour English managers may stop their still hunt.

WHILE writing about Paris affairs, the contents of a letter from a man holding an important position at the *Vaudeville*, occur to me. It would scarcely be discreet to mention the writer's name, but he says that Madame Agnes, by Carré, which Augustin Daly has purchased, is thoroughly unsuited to Mr. Daly's company. "It has," writes my Paris correspondent, "not enough action." He adds that Leon Gaudillet's new farce will be at once brought out at the *Vaudeville*, is extremely clever.

FREDERIC LEMAITRE, the one-act comedy by Clyde Fitch, is for sale. It is a dainty piece of work, replete with sentiment and fancy, and the character of the great French actor, as exemplified in the play, is pathetic and strong. Felix Morris, for whom the play was written and who originated the title role, is, as we all know, a careful and capital character actor; but his methods and attention to detail only made the part petty and petulant. I can think of three actors who might do well to add Frederic Lemaître to their repertoires: Alexander Salvini, Robert Mantell, and Joseph Haworth. Mr. Salvini thought seriously of buying it. Last week, however, negotiations were "off," as far as he is concerned.

A NEW weekly is to be started that will concern itself, in part at least, with the theatre. The list of its staff writers is given to me as including Harry St. Maur, the Anglo-Australian actor; Captain Alfred Thompson, A. C. Wheeler, and Henry Guy Carleton. Its name will be *The Lantern*. I presume that not one out of every twenty new papers started ever lives a year. One hundred and ten thousand dollars is the sum that millionaire Waterbury is credited with having sunk in *The Week's Sport*. *Spirit* was started about a year ago, and quite a pot of money was sunk in it, but it, too, has given up the ghost. *Munsey's Weekly* wobbled on for several years, and it was an elephant rather than a bonanza. Now it has been turned into a monthly.

THE MS. OF LARKS, the farcical comedy which has had a run of 600 nights in the English provinces, has been sent to this country in charge of Elisabeth Marbury. Charles Overton has an interest in it.

DOUGLAS AERTHON, who is to act the title part in Charles Barnard's piece, *Burdock's Lovers*, under the management of Edwin C. Stanton, informs me that the title has been changed to *Cynthia's Lovers*. Mr. Atherton will appear as *Cynthia*, a bean-eating old maid, who resides in the vicinity of Boston. He tells me that he will not indulge in horseplay, but will dress and act the part without extreme exaggeration. The costumes to be worn by Mr. Atherton are heirlooms. Some were worn by Mlle. Alma de la Grange, an ancestor of his, and the rest used to deck the person of his grandmother, Sophia Von Himmerman, the German opera singer. "One of the hoopskirts that I shall wear," said Mr. Atherton, "is seven yards around." Such a skirt on a stage the size of the Lyceum Theatre would leave very little room for any one else. I suggest to Mr. Atherton that he have the measurements of the various stages on which he will appear this season, forwarded to him before he leaves town. The spectacle of a skirt concealing the entire scene, would be amusing, but a bar to the action of the play.

I WAS much amused to note the radiant face of Frederick Sidney in the front row at the *Amphion* Theatre, Brooklyn, on the first night, on Thursday, of *A Modern Match*. Mr. Sidney had been married to Vida Croly, of the cast the day before, by Dr. Robert Colyer, at the apartments in the Princeton, of the bride's mother ("Jenny June"). Miss Croly did not come on the stage until the last act, but Mr. Sidney sat in becoming expectancy for two hours awaiting his wife's appearance. When she did come, it was to go through a rehearsal of a wedding, to the tune of the *Lohengrin* Wedding March, with the juvenile man. To the half dozen people who knew of the wedding in real life, the knowing looks exchanged across the footlights by Mr. and Mrs. Sidney, were the cause of much more fun than the action of the play.

BETWEEN one of the acts I congratulated Mr. Sidney on his marriage. He then told me that he read his play, *A Loving Legacy*, to the Pitou stock company on Monday (of last week) and that he was going on to Washington, D. C., this week to direct the rehearsals. The play concerns the predicaments of a man who has a legacy which he does not want, and which lands him into all sorts of scrapes. It is a light, shuttlecock comedy, after the pattern of *A Night Off*. Minnie Seegmiller will not appear in it, but that smart little actress, Jane Stuart, will have a part that, it is said, will give her a chance to augment considerably her reputation as an actor

of comedy parts. Mr. Sidney further tells me that *A Loving Legacy* will be brought out possibly in Brooklyn in January, and certainly during the New York engagement of the company. Mr. Wheatcroft will also have a light comedy part. I cannot imagine him in anything pertaining to the Wyndham school. Henry Miller, however, gave a by no means bad performance of Alfred Hastings in *All the Comforts of Home*, so there is hope for Mr. Wheatcroft.

HERR KAINZ'S RECEPTION.

Last Thursday afternoon Josef Kainz, the German actor, held an informal reception at the Hotel *Belvedere*.

In one of the rooms, laid out on tables, were the presents that Herr Kainz received from the late King Ludwig, of Bavaria. Some of them are very rich, and evidently costly, gifts; all are curious and characteristic of their crazy donor.

The catalogue included a silver laurel crown, a gold-hilted sword, a beautiful cigar-holder about half a yard in length with a stage and six horses carved out of the ivory running along it, several old-fashioned watches, a clock with wonderful chiming virtues, and a hunting cup in solid bronze.

At present Herr Kainz is particularly fond of a curiously shaped cup in gold and blue enamel. This cup has a curious history. One night King Ludwig had a nightmare. He dreamt that a mermaid rose to the top of the fish pond in his back yard and began to drink his health out of a curiously fashioned cup. The cup tickled Ludwig's fancy, and on waking the next morning, straightway he hied him to the court jeweller and commanded one to be made of similar shape. In due time the cup became the property of Herr Kainz.

Another present of interest is a pair of Indian moccasins from Buffalo Bill. Several portraits of Herr Kainz and the King taken together were distributed about the tables. Madame Kainz spoke of the late King and how fond he was of her husband.

LARGE PROFITS.

W. J. Chappelle, in advance of Elmer E. Vance's Limited Mail company, called at THE MIRROR office on Monday. He reported an unprecedented business for his company, which has played in three weeks of one-night stands to an average of more than \$600 a performance.

Mr. Chappelle said that these returns were largely due to Mr. Vance's personal popularity among telegraph people, with which business he was formerly connected, and the enthusiasm of railroad men over the realistic railroad scenes.

Mr. Chappelle added that he had been in the theatrical business for thirty-one years, and had never seen anything like the business done by this company every night from the start a year ago, since which time it has played sixty-one consecutive weeks, at a total profit of \$54,000.

BROOKLYN'S NEW THEATRE.

BROOKLYN is to have a new playhouse that will compare favorably with the finest theatres in the country in architectural beauty, seating capacity, and elegance of interior arrangements. It is the *Columbia*, which is being constructed from the "Universal Building" on Washington Street, next to the *Post Office*.

Parfitt Brothers are the architects and they promise that the new house will be the most luxurious, commodious and comfortable theatre in the city.

Messrs. Frohman, Hayman and Knowles are to be associated in the management of the *Columbia*, as *The Major* has already announced.

HAVE SEEN FOR THEMSELVES.

We take pleasure in publishing the following communication, which shows an appreciation of the noble work of the *Actors' Fund* that is rarer than it ought to be:

NEW YORK, Oct. 23, 1891.
To the Editor of the Dramatic Mirror:
Sir.—A few weeks ago, while playing in a city several hundred miles from New York, the leading lady of the company preceding us informed one of our number that a young actress was very ill in one of the hospitals and under the care of the *Actors' Fund*, and asked the ladies of our company to visit the patient.

We all visited her during the week, some of us going every day. We were simply astonished and pleased beyond measure to witness the thoroughly excellent manner in which the Fund does its work and the almost regal care the patient received.

The room was quite large, scrupulously neat and clean, and cheerful. We saw the patient served with her meals, and surely a *Delmonico* could not have done better, in quality, cooking, or cleanliness. The nurses were very polite and attentive, and the poor sick girl praised the Fund, the hospital, the physicians, the nurses, and all, from the bottom of her heart.

We left that city, with a feeling that the majority of professionals do not do their duty to the Fund. Many of them do not even know its proper name. Others confound it with the *Players' Club*, or the *Actors' Order of Friendship*.

The *Actors' Fund of America* is one of the greatest charities in the world; for, it not only does its work well and cheerfully, but conceals its good work from the public. We have heard professionals say: "The Fund deals out its charity in a cold-hearted, you-ought-to-be-glad-to-get-it way," but we have seen that that is false.

If sick professionals lie in hospitals in strange cities, alone, without anyone to while away the dreary hours with them, it is the fault of their fellow-actors and actresses, often. Let us, when we hear of these cases, introduce ourselves to the patient, and do what the officers of the Fund cannot possibly do—gladden the heart of the sick one with our presence.

We earnestly ask every member of the amusement profession to pay the little two dollars a year, and join the *Actors' Fund*; and, also, to help make the *Actors' Fund* a grand and success.

Thanking THE MIRROR for the interest it has always taken in the Fund.

We are, yours sincerely,

BLANCHE MONTMERY, W. J. RICHARDSON,

MARIE DALLAS, ANDREW RICHARDSON,

ALICE STANGE, GEORGE C. KIRKINSON.

This letter does credit to the sympathies of the ladies and gentlemen whose names are signed to it. If their advice and example were universally followed by the profession the beneficence of the Fund would be better understood than it is now.

THE DARK SIDE.

It is the aim of the Dark Side column to publish information concerning companies that are broken up or on the rocks. The column is not meant as a firebrand, but as a beacon light to the managers of theatres. Errors may creep in; it is hoped they will not. Anyone who can correct the column is urged to do so.

The Runaway Wife company disbanded at Dubuque, Iowa, owing to poor business in Nebraska and Kansas. A new company will be organized out of the old one in New York.

Quack, M. D., closed its season at the Columbus Theatre, Harlem, on Saturday.

Fitzgerald Murphy's tour in *Neil Agrah* came to an untimely end, after a week's duration, at Susquehanna, Pa. Mr. Murphy says that he closed because he was disgusted with bad management. He left yesterday for Harrisburg, Pa., to be press agent for Carroll Johnson in *The Gossoson*. The rest of the disbanded company have returned to the studio.

It is said that Wills' *Two Old Crones* company is in a shaky condition, getting from town to town on advanced money.

George W. Larsen's *Crazahl's Corners* company stranded at Syracuse, N. Y., on the 17th. Mr. Larsen expects to reorganize.

The Devil's Editor closed at Milwaukee a week ago to-day, on account of bad business.

It is said that Wills' *Two Old Crones* company is in a shaky condition, getting from town to town on advanced money.

The company acting *General Custer*, which appeared at the Standard Theatre, St. Louis, last week, closed its season there. It will open in this city about Nov. 6, presenting *Arranging Around the World in Eighty Days*.

Alfred Hirst, our correspondent at Stratford, Ont., wrote on Thursday that he had been unable to get the dates ahead of the Annandale Opera company. He understands that there has been difficulty in the company. It is \$5,000 behind in salaries, and the advance agent, Frank Comers, left at Stratford.

The Old, Old Story company has canceled one one-night stand, and rested last week. It is rumored that changes are impending. Business has been poor.

Dan Packard recently organized a company to play *The Boomer*. It opened in Brooklyn at the Lyceum Theatre on Oct. 12. The Boomer didn't boom worth a cent. It went to pieces last Wednesday night at New Canaan, Conn. In several cases salaries were not paid. The members of the company had to send to New York for money to pay the small railway fares home. Cause of trouble had business and bad show.

A company playing a piece called *A Pair of Tamps* came to grief at Columbus, Ohio, last week. It had been out seven weeks. The members of the troupe had enough money to get to their respective homes.

Owen Ferree, manager of the Uncle Isaac company, wrote to *The Major* from Baltimore on Saturday that in our last issue we made an absolute misstatement when we said that the Uncle Isaac company had collapsed at Philadelphia. Mr. Ferree says that he has had many things to contend against, as he was burned out in a railroad wreck, and as several of the company were so injured that they could not act. Mr. Ferree says that he has weathered all this, had the play rewritten, and that in conjunction with a new one act comedy called *The Power of Love*, it is a big hit. We are glad to hear this, and hope that prosperity will never leave Mr. Ferree. We had an horry for our state last week, however. A letter in the possession of a prominent and honorable dramatic agency in this city says that the Uncle Isaac company disbanded in Philadelphia, as stated in *The Major*. The letter was from a member of the Uncle Isaac company. Harry W. Cortiss, the dramatic agent, also confirmed the statement in the letter by saying to a Major reporter that several actors of the Uncle Isaac company have come to him saying that the company had closed in Philadelphia, and that they wanted other engagements.

Loeb and Company, sole proprietors and managers of *That Woman* company, write to THE MIRROR to say that the organization has not collapsed, notwithstanding our statement that it has. The information was received from a source that has been reliable in other cases. We apologize to *That Woman* for a misstatement of her death. The person who gave us the information will in future be tabooed.

ABBEY'S NEW YORK THEATRE.

John B. Schoeffel, of the firm of *Abbey, Schoeffel and Gran*, was seen by a *MIRROR* reporter on Monday and asked if there was any truth in the statement made in a daily paper last week that Mr. Abbey would build a new theatre adjoining the *Casino*. The *Harold* for her reported that the *Goelet* estate would build the theatre and turn it over to Mr. Abbey, and that the papers had been signed.

"For a week," said Mr. Schoeffel, "the daily papers have been rife with wrong statements concerning a theatre to be built in this city by our firm. There is no truth in the papers' report. We have not selected a spot yet. When we do we shall not divulge it for the reason that we made that mistake when the *Tremont* Theatre was erected two years ago in Boston. The moment that we announced the location of the contemplated *Tremont*, the price of the lease was increased, and we had to pay the large sum demanded.

"But we are not to be caught that way again! Why, at the very time the statement you refer to appeared, Mr. Abbey was in Chicago. Mr. Gran was in Paris, and I was in Boston. Certainly that was not a time for us to make final arrangements."

"It is true that we intend to build a theatre in this city," continued Mr. Schoeffel, "but work on it will not begin before at least eight months from now. In the meanwhile it is possible that we may have a theatre."

JANAUER has engaged Louise Oldmixon for *The Harvest Moon*.

PROFESSIONAL DOINGS.

HERMAN VERN has been engaged by Grace Hawthorne to play *Napoleon* in *A Royal Divorce*.

The negotiations between the People's Amusement company, of which William Harris is president, to lease the Brooklyn Star Theatre from J. M. Holmes, are "off." An offer was made yesterday, but it was not acceptable.

HARRY LEE, fresh, or perhaps the contrary, from his experiences as a manager in London, arrived from Europe yesterday. Within three hours he was engaged, through that enterprising and reliable firm, Simmonds and Brown, to join Frank Mayo in the production of his new play, taking the place of McKee Rankin, that actor having resigned from the combination.

F. PHILEMON FORSON is no longer advance agent for the *Camille Townsend* company.

CHARLES B. GREENE has left A Turkish Bath company.

ARRANGEMENTS have been completed for Mrs. Langtry's coming tour in America. She will open at the Standard on Jan. 25. Joseph Reynolds is acting as her American representative. Mrs. Langtry will produce several new plays during her stay at the Standard.

S. BELLIS continues to prosper on the road.

In Cleveland, O., last week, the receipts were \$6,000.

PRIMROSE AND WEST are doing well in the West. The company is in St. Louis this week. The St. Louis engagement last season brought in \$8,400, and Manager Truss expects the same this year.

MANAGER E. G. GINNICK has made up his mind to change the place of *Nibbles* Garden. He will re-open the place as a popular price house, the prices to range from seventy-five cents to fifteen cents. He says he will play combinations. The theatre will reopen in two weeks.

GERTRUDE EASTMAN will leave J. H. Walker's company on the 1st.

LIZZIE EVANS' tour will begin at Hartford, Conn., on Nov. 2. The following week she will appear at Williamsburg.

THIEVES entered the dressing-room of the Spokane Auditorium on the evening of Oct. 16, and stole Frank Henning's wardrobe, and Walter Mathews' diamond stud, and some valuable stage properties. Mr. Henning played *Lago* with Thomas Keene's company, and while he was on the stage one of the supers conspired with an accomplice to secure the booty. One of the men is in custody, and the police are looking for the other.

HARRY LACE is having much trouble with his company. A number of changes will occur shortly. Among the disengaged ones are Logan Paul, J. H. Bonney, J. H. Fitzpatrick, and business Manager Horace Wall.

ROBERT DIAZON, an old-time London actor, has settled at Chicago.

M. J. Jacobs, treasurer and auditor of the Jacobs' Imperial Amusement Circuit, is putting his recently purchased team of roadsters through their paces. The pair have a record of 2,35.

ADVICE by cable is to the effect that Clyde Fitch's new play, *Pamela's Prodigy*, is a failure at the London Court Theatre. The papers call it a dull farce. It is said that Mrs. John Wood helped to spoil the piece by overacting.

The American Academy of the Dramatic Arts began its eighth season in the Lyceum Theatre building yesterday morning. In addition to its regular classes, the Academy will have the use of Herrmann's Theatre and the Twenty-third Street Theatre all through the Winter. The faculty of the Academy includes members of nearly all the stock companies in New York. Throughout this season special performances will be given out of town, thus affording students practical experience. The first of these performances will be given at Short Hills, N. J. A Boston branch of the Academy has been organized in the

MIRROR INTERVIEWS.

XX.—SIR EDWIN ARNOLD.

"I never refuse to see a journalist," said Sir Edwin, as Ali Baba walked into his apartment at the Everett House, early on Saturday morning. And the author of "The Light of Asia" gave me a friendly grasp of the hand, and waved me to a seat beside him at his desk.

Sir Edwin Arnold is a better looking man than the stereotyped cuts in the daily newspapers represent him to be. He is of spare build. His hair, which borders closely on the gray, is cut close to his well-shaped head. His eyes are steel grey, and are nearly as expressive as his language. His bearing and manners are those of a courtier.

"I cannot speak very exhaustively about the stage," said Sir Edwin. "My life has always been so busy that I rarely find time to go to the theatre. But I take great interest in the stage and its literature."

"Do you regard the playhouse as a medium of amusement only?"

"No, I think it should combine both amusement and instruction. Our theatres are a great power in the education of the people. They wield a great influence both for good and evil. Where the tone of the theatres is high we generally find that the tone of the public is high. A lasting testimony of the high civilization of ancient Greece is the beautiful Greek drama that has come down to us."

"Do you consider that the tone of the English theatre is high?"

"I do. And it is continually improving. Such artists as my dear and talented friend Mr. Henry Irving, and that sweet and talented lady, Miss Ellen Terry, have done much to effect this improvement, and the public is, and should be, grateful to them for it. Mrs. Kendal is another actress I, as an Englishman, have every reason to be proud of. It is no unusual thing to-day to meet actors as guests in the best drawing room in London. I remember a very pleasant chat that I had with the Prince of Wales had one evening with Henry Irving at the house of a friend. The Prince has the highest opinion of Mr. Irving both as an artist and as a man."

"Are English play rights helping in the direction of a high standard of drama?"

"I think the evidence points that way. We have no Euripides in England, but Mr. Pinero and Mr. Jones are earnest workers, and seem to be giving individuality to the English drama."

"But are not English writers still borrowing extensively from the French?"

"I regret to say that they are. The French theatre, of course, is immensely greater than ours, as is its immaturity. The English stage is comparatively clean. The hero of the average French play away seems to be an enemy of the husband and a friend of the wife. The French playwrights are exceedingly clever, which makes their plays at the more dangerous from the standpoint of public morality."

"Do you admire the works of Ibsen?"

"I do not understand Norwegian so I have no opinion to give as to the literary merit of Ibsen's plays, but I have little patience with what I do know of them. Ibsen is an old gentleman who suddenly discovered that there was wickedness in the world. 'Good gracious,' he cried, 'I'll write a play about it.' The result is the gloomy books which certain admirers—with more enthusiasm than discription—have so extensively advertised. In the case of Mr. Ibsen it is not the young man from the country, but the old gentleman from Norway."

"You do not approve of realism, perhaps?"

"Yes, I do, in reasonable quantities. But I don't think a pessimist should write about the dark side of life. Optimists should deal with realism and pessimists with romance. In that manner the proportions would be evenly adjusted."

"Did you ever have the ambition to write a play, Sir Edwin?"

"I did write a play many years ago. It was when I was at college, and I was about eighteen. It was in blank verse, and based on Chaucer's 'Griselda.' I wrote another, some years later, on a fine Roman subject. Nothing was done with either of them."

"Will you ever try your pen at it again?"

"To be frank, I will confess that it has been my wish for some time past to write a play having Japan as its scene of action. I would put the Japanese on the stage as he has never been seen there before. Not the Mikado type of Japanese, but the real Japanese of to-day. I am so familiar with their country and lives that I believe I could write a strong play, taking them for my characters. There is quite as much material in Japanese domestic life that could be dramatized as there is with us. I may find time to get to work on such a play—markedly."

"Did not the London *Telegraph* take considerable interest in Ignace Donnelly's Shakespearean cryptogram?"

"Yes, I gave Mr. Donnelly a good deal of space, under the heading 'Is Shakespeare Dethroned?' But not because I had any sympathy with his alleged discovery. I am fairly well read in Shakespeare's plays. I think I know half of them by heart. Mr. Donnelly's views always struck me as being preposterous and highly improbable. As to the alleged cipher, I am sure that the most fantastic story could be made out between the lines of any book. No, Mr. Donnelly did not do Shakespeare very much harm. We are too fond of him to allow him to do that."

"Do you not think that Shakespeare is more widely read in America—than he is in England?"

"Yes, I believe Shakespeare is appreciated by all foreigners more than he is in England. The Englishman loves his Shakespeare, but it is more because Shakespeare was an Englishman than because of his immortal verse. The foreigner is quicker to appreciate the beauties of Shakespeare. The Americans, particularly, are great admirers of our great bard. I consider the average American reader more intelligent than the average

English reader. You are more ready to grasp an author's meaning."

"You said you were not familiar with the American stage?"

"No, I am not. I have heard, of course, of Etwin Booth and Joseph Jefferson and your other famous actors, but it has never given me good fortune to see them. You send us your Daly company every year. I saw them in London and admired Miss Rehan's acting very much."

Ali Baba.

MORE PICTURESQUE, ANYWAY.

One of the amusing, though meaningless, newspaper articles hinged upon the dramatic profession as a motive power, appeared the other day in a contemporary. An imaginary person, born in the brain of some underfed space-writer, voiced a supposed grievance, as follows:

"I have come to the conclusion that there are at least twenty thousand actresses and forty thousand chorus girls crowded away in flats on the West Side, between Harlem and Thirtieth Street. The odor of the stage is so all-pervading and the woman in short curly hair and the wrapper is so omnipresent that it really seems as if the principal part of the population were made up of that profession."

This announcement is after the style of the average newspaper allusion to people of the stage. Why the actors and chorus girls should be described as "crowded" away in the flats, is one of those mysterious printed facts that are thoroughly understood only in the brain of their originator.

Actresses and actors, as a rule, live in more commodious apartments, travel in better style, and dine oftener and more luxuriously than members of any other vocation on earth.

The woman in short curly hair and the "wrapper" is, in nine cases out of ten, a more picturesque specimen of humanity than the non-professional she in long, uncircled hair—and wrapper; for her stage sister has an educated sense of the harmonious and artistic in dress that is not possessed by half the "well" women of to-day, who leave the question of style, color, and arrangement entirely in the hands of a fashionable modiste.

If the neighborhood mentioned is populated in the manner described, it is probably a pleasure-abounding place, and boasts a better atmosphere than if it were denominated exclusively by a similar number of daily newspaper scribblers.

UNDILINISHED PROSPERITY.

James O'Neill tarried in town over Sunday on his way to Baltimore, where he is playing this week. Mr. O'Neill was looking "fit" as our English critics say—as well he might with his Monte Cristo luck clinging to him as close as ever.

Mr. O'Neill finds the old play a source of perennial profit, although he has acted it more than 2,700 times. "I find it hard to remember the words sometimes," he said. "I have repeated them so often that now they demand considerable effort."

Nevertheless, he has nothing to complain of. Last week in Buffalo three nights, and in Amsterdam, Gloverville, and Poughkeepsie one night each, he played to very large receipts. Through New England he has made in one hand-over fist. A list which goes to show the enduring popularity of the Fletcher version of Dumas' great romantic play in the hands of the ideal Monte Cristo.

Mr. O'Neill has a new play called "The New South" which he may put on during the season. There is no need for him to make any change of bill, but he wishes to get relief from the monotony of acting one part over and over again.

Next week he will play Brooklyn. After that he will head for the neighborhood of the metropolis for nearly six months. In December he will be at Hovey's in Chicago. Afterward he will race toward Frisco, playing out and back.

MARGARET FLEMING AT PALMER'S.

A M. Palmer has arranged to give four matinees of James A. Herne's play, Margaret Fleming, at Palmer's Theatre during the month of December.

"I am going to produce Mr. Herne's play," said Mr. Palmer yesterday, "in order to test the sincereness of the demand in certain quarters for perfectly natural plays. I saw Margaret Fleming in Boston. If people wish to see a play in which man and woman act and speak exactly as they act and speak in real life, they will have the opportunity to see such a play when Margaret Fleming is presented here. I found it a very interesting production miss."

"Will Mrs. Herne be seen in the name part?"

"Yes. I consider Mrs. Herne one of the best actresses now living. She will act Margaret, supported by a cast selected from my own company."

This piece of news will be hailed with joy by the toll-keepers of the "new school" proprietors, while all students of the stage will await the play and the upshot of its production with decided interest.

ANNIE AND JENNIE YEOMANS have obtained a judgment against Frank A. Tannenhill on account of the comedy drama which he agreed to furnish them by Sept. 15, but failed to produce when the time arrived. Mr. Tannenhill's counsel appealed.

Cleopatra Corset or Grole is the only embodiment of grace, ease, and comfort ever invented. I endorse by leading D-sarians. She has no equal, and will satisfy the most skeptical. For actresses and singers it is an indispensable article. Greek, neelge, and stage dresses made to order. CLEOPATRA MANUFACTURING COMPANY, 200 West Forty-third Street, corner Broadway."

FOREIGN.

LONDON.

OCT. 12.—Last Friday evening John T. Grein's Independent Theatre Society gave its second performance at the Royal, when was produced a translation by A. T. Teixeira de Mattos and George Moore of Zola's novel, "Therese Raquin."

"Therese Raquin" was one of Zola's earliest works and one of the most morbid that author has yet written. Therese is a mean, despicable type of woman—is weary of her husband. She is morose and unkind in his presence, and sits apart when he entertains his friends—all of the lowest type of French manhood. One of these friends becomes Therese's lover. She is as voluptuous and tender with him as she is cold to her husband. Finally she deserts to become nearer to her lover and they both plot the murder of the husband. This done, the guilty pair are married. In another act it is their wedding night. The young wife is brooding over the fire. She has gained her man, yet she will not kiss her husband. She declares they are not alone; she is watching them. A horrid scene ensues. The two fail to accuse each other of the murder, and with a shudder of terror the husband sees a picture of the dead man and is about to despatch her. At this moment the old mother enters and learns that her son was murdered. A series of paroxysms of rage follows, and the old woman falls to the floor in convulsions. Finally Therese and her husband come to reason. She is the ghostly exhibition put on view in the name of high art.

Miss Laura Johnson, a clever young actress, played admirably in the part of Therese. Sophie Webster as Basing was excellent as the husband, and the old woman was well played by Mrs. Teixeira de Mattos. The play was a success.

Miss Josephine, a young girl, in the part of Therese, was a success. The play was a success.

Josephine Harto's version of "Mata Faisan," The Prince and the Pauper, was produced at the Vaudeville last Monday.

The version was specially prepared for Mr. Harto's daughter, and was in one or two particulars, resembles the versions that exist already.

A new element in the story, or rather a new note up to it, has been contrived, embracing certain love scenes between Lord Seymour and Lady Elizabeth. Mr. Harto has also introduced considerable incident of his own. The Prince and the Pauper, too, never appear on the stage at the same time as they do in other versions.

Miss Halton filled the dual part very cleverly. In both she is a many points of merit. The performance altogether was a success.

Special interest was attached to the revival of "The Dancing Girl" at the Haymarket on Monday, for John Neale (D'Urville Lee), the beautiful pagan, and Fred, to be by (John's bestiary) the young Quaker, are now man and wife. They were married last Friday.

A. F. D.

PARIS.

OCT. 10.—All the theatres have opened their doors, but I cannot mention even one real success.

At the Theatre Francaise, the comedy of MM. Raymond and Boucheron, "L'Ami de la Maison," has not proved a success. It is really surprising that this well-acted drama should have produced such a poor play.

The story may be brief, but it is not. A club member, Longuet, has married his wife, Eucher, for his friend, Marthe, keeps the wife company. At first they do not love each other, but then do later, happily. Longuet goes to perceive this attachment, and intercedes. The Marquis finally marries Longuet and Eucher.

The entire play is most commonplace, and is arranged neither for the wit nor for the character drawing. It was, however, splendidly played by Coquelin, castor, Prudhomme, Le Bargy, Fernand, Richebourg, Louis, Bertin, and Lynnes.

The Edouin has produced two new plays, "L'Herbier," comedy in three acts, in verse, by Paul Harel, and "La Mer," drama in three acts, by Jean Jules.

The former play had only a few performances. It is a poor piece, badly written, and totally lacking in interest. The story tells of a vain bourgeois, named Bantier, who is puffed up with pride because of his wealth and because he has only one son, Octave. He dislikes his brother in law, Beaumirant, who has eight children, and is a farmer by vocation. Octave falls in love with Germaine, Beaumirant's daughter, but Bantier will not listen to the idea of the marriage. Octave goes to Paris on business, and loses 40,000 francs. This has the effect of changing the father's sentiments, and he ultimately marries Germaine and Octave. The author—who will be remembered—is a simple cabbage-grower in Normandy—is living in a village. He is treated by his subjects very badly, and the failure is complete.

La Mer, the director of the Vaudeville, has made an interesting experiment by producing "L'Herbier" in four acts, as by M. Paul Delair. He is a female who, after transporting her infant to her mother, has been sold to a man, and the same has remained unloved. Helene has a passion for that her mother is a murderer, and one night, while sleeping, the mother octopus her son, Helene, leaves him, and he strangles himself. Helene goes to her father's room, where, in a moment, she sees her son avenged, and is unloved. She then punishes them.

The fault of the play lies in the surroundings, which are not favorable to the plot of the story. M. de la Grange, a weaver, is the grave person of life, who is fond of stamping the same things, when said by Helene, leave us entirely cold. M. Baudouin, a remarkable man in the role of Helene, which she plays with an entrancing, savage air that makes one want to see him perform. M. de la Grange is pert at the end of his life, and his wife is a good woman, a schoolmaster, and her husband is pert at the end of his life.

At the Gymnase, Madame Agnes held the fifth for a few weeks, but has been withdrawn. The story of the play was very thin, almost non-existent, and the dialogue Alphonse Daudet's "Nana" is better.

At the Amphi, the Medicin des Poetes drama in five acts and twelve tableaux, by M. de la Grange and Dornay, has succeeded thanks to the mounting. The subject is interesting, but the arrangement is, at times, defective. The idea of the play is that two schoolgirls resolve to become prostitutes, and one of them does good work as a schoolmaster, and the other is pert at the end of her life.

The Renaissance is playing a scene of M. Chateaubriand, which is meeting with enormous success. It is called "The Marquette of the Year."

At the Ménus-Plaiss, L. Compte Guiller has a new play, "Le Gendre," which has been replaced by L. Odele Celestin.

Le Ménus-Plaiss has a new play, "Le Gendre," which has been accepted at the Comédie-Française. In that play, he was one of the most popular actors that are left of the old school.

Madame Dupuis, the well-known comedienne of the Paris Opera, died at her country house near Neuilly-Plaiss. Last Saturday, Dupuis was born in 1849, and made her debut at the Comédie-Française in 1869. She was one of the most popular actors that are left of the old school.

A. D. is from Paris announces that Alphonse Daudet is seriously ill.

Dr. Daly's theatre in London will cost him nearly \$50,000. It will not be ready before the Spring of 1883.

A PLEASURABLE ANTICIPATION.

Boston Times.

The MIRROR is already getting down to work on its Christmas number. It is always a pleasure to anticipate this number, which is one of the very best published.

IN OTHER CITIES.

ALL OUT-OF-TOWN LETTERS SHOULD REACH THIS OFFICE ON THURSDAY OR FRIDAY MORNINGS AT THE LEAST, OTHER LETTERS WILL BE TOO LATE FOR PUBLICATION. WHEN IN DOUBT ABOUT THE PROPER TIME TO MAIL LETTERS FOR THE CORRESPONDENCE DEPARTMENT, CONSULT THE LOCAL POSTMASTER. EACH CORRESPONDENT MUST MAKE A REPORT TO THIS OFFICE EVERY WEEK; WHEN THERE IS NO ATTRACTION FOR THE WEEK SEND POSTAL TO THAT EFFECT. ALL LETTERS SHOULD BE ADDRESSED TO 100 BROADWAY, NEW YORK CITY.

BOSTON.

Miss Morton's new play, *The Merchant*, which is being seen at the Tremont for the first time in this city, will undoubtedly have a most prosperous engagement during the remaining fortnight. The company ended its successful engagement at the *co.* has been extremely busy rehearsing the new opera that is to be put on in Philadelphia.

At the Columbia Friedman's *co.* is giving the concluding performances of *Men and Women*, which has been thoroughly enjoyed by all who have entered the pretty new theatre since its opening. The actors have simply continued the hit which they made in New York, and each member of the *co.* is as warmly received here as in the metropolis. William Morris, Frank Woodward and Frederick de Belleville divide the honors for the men, but it would be better to Paris to say which lady of the *co.* has become the greatest favorite. *Diplomacy* will be reviewed next of all the last week of the *co.* in this city.

It has been more than two seasons since Modjeska has played an engagement in this city. Consequently there is a lively interest in the coming fortnight at the *Globe*. The engagement of plays for the first week is as follows: *As You Like It*, *co.* matinée *et al.*; *Much Ado About Nothing*, *co.* matinée, Mary Stuart, *et al.*; *Donna Diana*, *co.* *et al.*; *Ship Ahoy*, *co.* *et al.* *Ship Ahoy* is to be put on in Philadelphia.

Large audiences have ruled at the Hollis Street ever since the engagement of the *Lumineum Theatre* *co.*, and all the favorites of this organization have received a royal welcome back to Boston. For the closing week the plays are: *Old Heads and Young Hearts*, *co.* *et al.*; *The Charity Ball*, *co.* matinée, *et al.*; *The Wife*, *co.* *et al.* matinée; *Jefferson and Florence* are to begin a week's engagement at *co.* *Ship Ahoy*.

The second play of the season at the *Museum* is nearing the end of its run, to the great regret of the habitués of that place of amusement. The *Smooliness* has been delightfully presented by Manager Field's clever co., and the performance might well serve as a model of its kind. Boston theatre-goers should be grateful to Mr. Field for giving them a chance to see Pinner's bright comedy once more. *Lady Jess* is to be given *z*.

Peter Paulding is well remembered here for his impersonations in Shakespearean drama with Margaret Mather, and in the old comedies with Jefferson and Florence. This week we have the opportunity of seeing his ability to act in melodrama at the *Grand Opera House*. *The Struggle of Life* is being presented by the same co., and with the same mounting that was used in the New York production. Oliver Larson is to follow for a week's engagement in *The Plunger*, after which Cora Tanner will play her first engagement at this house.

Other attractions come, and other attractions go, but *The County Fair* and *The Old Homestead* might run on forever. Unfortunately the Boston is booked for other attractions after *z*, and but for that Mr. Thompson's play might be continued indefinitely.

At the Park is *z* clear sailing, and *The County Fair* will be continued with no difficulty, whatever for the remainder of the season allotted to it.

At the *Howard Atheneum* the *Night Owls* is playing its annual Fall engagement. Harry Keene's *Tanglewood* *co.* closed an emphatically prosperous week *z*.

The Zarzuela with a new illusion, head the specialty *co.* at the *Palace*, while the comedy *co.* is being seen at *The Hotel*.

At the *Grand Museum* Ethel Tucker and Letitia's *Players* are presenting *Marty Farns*.

Lady Jess, which is to have its first production on any stage at the *Museum* *z* is Sydney Grundy's dramatization of the novel, "Lady B. L. M." which was written by Thomas Berrill and F. L. White.

Margaret Fleming did well during the week of *z*.

The performance *z* was for the benefit of the hospital of the Woman's Charity Club, an institution in which Mrs. Herne is greatly interested. The event of the week is to be given on the afternoon of *z*, when Mrs. Herne invited all her professional friends who happened to be playing in Boston and vicinity to attend a special performance given in their honor. There was a general acceptance of the invitation, among the members in the audience being Letitia Pauline L. Altemann, Herbert Kelvey, Valentine Hill, Henrietta Crozman, Anna W. Clark, Miriam L. Leary, J. B. Booth, E. L. Day, important wife, Frank Mondrain, Ramsay Morris, Maud Adams, actress, Tyler, F. L. Dickie, *co.* *Belle-ville*, George W. Wilson, Mrs. Tommas Whiffen, C. P. Currier, Charles Campbell, John C. Buckley and many members of the *co.* playing *Wang*, *The Sun-dan*, *Cavaliere Rusticano* and *The Old Ironmaster*. It was a great artistic triumph for Mrs. Herne, and when the play was over many of the actors present went behind the scenes to congratulate the charming actress. Miss Earle and Messrs. Craig and Farland shared the honors of the afternoon.

Frederick Belleville will replace Forbes Roberson as the principal character in *Thermodon*, which is to go on the road.

Maddie Craven, of the *co.* playing *The Merchant*, is sure of a welcome in Boston, for it is here that she made her debut and her first successes as a member of the stock *co.* at the *Museum*.

Charles W. Witham and Robert Williamson, the scenic artists at the Tremont, have been summoned to New York to prepare the scenery for the Bernhardt engagement. Their sum *z* was spent in preparing the scenes for Cleopatra, which were painted in such a manner that Bernhardt declared them superior to those of the Parisian production.

Boston play writers will now turn their attention to the dramatization of "Black Beauty," as the Society for the Prevention of Cruelty to Animals has offered \$1,000 for the best dramatic version of that novel.

One Jean is coming to the *Globe* to play Christmas and New Year's weeks. Just before that time there will be a fortnight's engagement of Marion's *Superba* and Agnes Huntington.

Berry MacDona, who was formerly at the *Museum*, is doing especially good work as press agent for Margaret Fleming, which is now being played to very good business.

Olethe Tyler has been making a great hit in the leading female part in *Men and Women*, which she has been playing for several nights, owing to Sydney Armstrong's illness. Miss Tyler's part, in turn, has been played in a capital manner by Adele Mess *z*.

James A. Herne is to remove from Boston to New York, and his house at Dorchester is advertised to be sold at auction *z*.

Although rumor has it that John L. Sullivan's co. has been stranded in Australia, he is booked to play a meeting engagement at the *Howard Atheneum*, beginning March *z*.

It is said that John J. Braham, musical director at the *Palace*, has just completed a score of an opera for which Léopold Jordan furnishes the libretto. Arrangements are now being made for the production of the piece.

Edmund G. Lippert, who plays Simeon Strong, the American, in the *Loveme* production of *The Idler*, is an old Boston boy.

Alceo Carle is a recent engagement for C. A. Shaw's *Mungs Landing* *co.*

Thomas E. Shee is to have a new play next season, written by Edward E. Rose, stage manager at the *Museum*. It is to be entitled *The Red Light*.

The *Lumineum* *co.* is busily engaged in rehearsing *A. W. Pinner's* *Lady Bountiful*, in preparation for the production of the comedy in New York.

Minnie Earle's impersonation of Maria Beldove in *Margaret Fleming* is a remarkably clever bit of work. It is certainly the finest performance of the part that has been seen in this city, and is perfect.

both as a dialect impersonation and as a strong dramatic conception.

Frank Francesco, the junior of the *Grand Opera House*, has been sentenced to two months' imprisonment for stealing opera-glasses from the "drop-in-the-slot" arrangements at that house. The glasses had been disappearing in a most mysterious manner ever since the introduction of the arrangement, but the guilty was finally fastened upon the junior, and he was arrested. The glasses were recovered.

T. Wirt Kall is a recent acquisition at Lothrop's *Grand Museum*. He has been seen here with Robert Downing, Rose Entinge, Lillian Oliver, and in *Held by the Enemy*.

Flora Moore, who played a week's engagement with the *Kernell* *co.* at the *Howard Atheneum* *z*, is soon to go out at the head of a co. playing *Zig-Zag*, Anna Boyd's old success.

The friends of Charles A. Metcalf are delighted to learn that he is to go to Philadelphia as press agent for Rich and Harris in its new venture. Mr. Metcalf became very popular in all circles through the efficient manner in which he served as press agent at the *Park* until he signed to travel with J. M. Hill's *Ship Ahoy* *co.*

JAY B. BENSON.

CINCINNATI.

The *County Fair* was well attended at Heuck's during week of *z*, and it is safe to assert that when "Cold Hollies," Aunt Abby's thoroughly horse, finished first in the hotly contested race and thereby saved the lovable old lady from dire disaster, the black city an amusement seeker vied with the bucolic delegate in attesting his appreciation of the outcome. The piece was handsomely staged, and to those who had not witnessed Neil Burgess as the sponsor, Marie Bates' portrayal of Abigail Price was entirely satisfactory. This was nearly punctuated by Margaret May, and W. H. Burton made the most of his role as O. G. Tucker. *The Lizzie* *Amazzone* *co.* in repertoire *z*.

Madame Jamanschek in her new play, *The Harvest Moon*, proved a pleasant attraction at the *Pike* during the week of *z*. The drama is in four acts, and the author James M. Weston, a member of Jamanschek's *co.*, has utilized his knowledge of stage business with excellent effect. The second act is especially strong and affords Madame Jamanschek full opportunity for emotional display. There is an attractive vein of comedy running through the play which conduces materially to the success of the performance. A. H. Stiner was excellent as the Rev. Horace Duerden, and Joseph Barnes' work in the second act was notably good. The comedy parts were satisfactorily handled by Paul Davis and Jessie Bonstelle. The cast throughout was exceptionally strong, and judging from its reception here, the new play can be classed as a winner. *Marie Eastlake* announced for week of *z*, followed *z* by *The Tar and Tartar* *co.*

Frank Beard, the cariaturist, entertained at the *Grand* followed by the Rev. W. S. Healy, who lectured on "Africa," both being well attended. Bernhardt began a four nights' engagement *z* presenting *La Tosca* to be followed by Jeanne d'Arc *z* with Cleopatra for the concluding performances *z* and *z*. Despite the fact that reserved seats sold as high as \$1, the advance sale was in excess of anticipation and the engagement bids fair to prove the success of the season. *A Trip to Chinatown* *z* is Jack E. Hall of the *pd*.

George W. Monroe in *Aunt Bridget's Baby* made a decided hit at Haylin's *z*. The skirt is full of exciting situations, lively throughout, and the specialties introduced are of the best description. Nellie Rosebush afforded *Aunt Bridget* excellent snap and her singing was highly encored. *Alt Weise*, an comic opera fame, played down *McFee* of *Kankakee* in a highly satisfactory manner and his scene with Monroe was laughable in the extreme. The skirt was attractively staged. *Gilmores' Twelve Temptations* *z* at *A. Hale* in the *Ground* *z*.

The second week of the *Wilbur* *Opera* *co.* engagement at Haylin's *z* was, so far as attendance is concerned, a simple repetition of the opening week.

Mr. E. R. Price and his *co.* *z* might call into active service *Quo Vadis*, with Susan Karskin in the title role, *Marie Morton* as the Countess, and W. H. Kohl as Dr. Merrit. This was the success of the week, the Hugh Ferrerette, presented *z*, *z*, proved almost equally attractive. The *co.*'s engagement will be brought to a close *z*.

Manager George Heuck of the *People's*, regards Miss Hill as one of his leading cards, and the engagement of the "King of Clubs," supplemented by his efficient *co.*, which closed *z*, was entirely successful in every respect. The leading features of the programme, aside from Miss Hill's clever act, were Field and Hansen's musical sketch, Estelle Wellington's vocalism, Huber an' Silvano's specialties, and the excellent singing of Annie Wilmuth. Hyde's *Specialty* *co.* *z*; the *Lilly Clay Burlesque* *co.* *Nov. 5*.

The local authorities, having discovered to their cost *z* for jury and witness fees that the *Pinecone* and *West* *co.*, arrested for recent violation of the Sunday law at Haylin's, were not guilty of the crime as charged, have now decided to discontinue arrests for Sunday performances, and Judge Gregg, of the *Pinecone* Court, officially announced the fact *z*, further stating that conviction in any single case was impossible. Managers F. Messys, Haylin and Baker have reason to congratulate themselves over the decision.

James Conly, the Adonis of the *Wilbur* *Opera* *co.*, has parted with that captivating dark moustache he has so proudly sported for these many years, the requirements of his role in *Falka* demanding the sacrifice.

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CINCINNATI. — **GLOVER'S OPERA HOUSE:** Bottom of Southern Minstrels in moderate business; audience very well pleased. The *Bottom of the Sea* was presented by William A. Brady to very good business and delighted audience *23*. Herrmann, the magician, *23*.

CINCINNATI. — **GRAND OPERA HOUSE:** Ada Melrose in *Southern Rose* *22*; light business. Herrmann *23*; large and highly-pleased audience. *Spider and Fly* *23*; large audience. *Elfie Blister* *23*; *Sea King* *23*.

DAYTON. — **DU GIVE'S OPERA HOUSE:** Herrmann *23*; big business. *Spider and Fly* *23*; crowded houses. *Paul Kauvar* *23*; large and well-pleased audiences. *Sea King* *23*. — **EDGWOOD THEATRE:** *Dark*.

DAYTON. — **ACADEMY OF MUSIC:** Ada Melrose in *Southern Rose* *23*; small audience. Poor performance. *Paul Kauvar* *20* to the largest house of the season. Both play and players made a favorable impression.

COLUMBUS. — **SCHLESINGER OPERA HOUSE:** Bottom of the *Sea* *23*; good business. *Paul Kauvar* *23*; packed house at advanced prices.

ILLINOIS.

CHAMPAIGN. — **WALKER OPERA HOUSE:** *His Nibs and His Nobs* *23*; small audience. *Co.* very poor.

ELGIN. — **DU BOIS OPERA HOUSE:** *Mimntale* in *The Duchess of Padua* *23*; good business. Thomas W. Handford will lecture *23-24*.

SPRINGFIELD. — **CHARTEROT'S OPERA HOUSE:** The Baldwin Comedy co. played an engagement *23-24*.

BLOOMINGTON. — **NEW GRAND:** Hettie Bertrand *Chase* *23*; deservedly poor business. Gilmore's Band *23*; *LIBERTY:* The Devil's Editor *23*; good house. *The Broom-Maker* *23*.

LA SALLE. — **ZIMMERMAN'S OPERA HOUSE:** The May Beeton Comedy co. week of *23-24*; poor business. P. P. Baker in *The Emigrant and Ivy Leaf* *23*.

STERLING. — **ACADEMY OF MUSIC:** *Mestayer*. Vaughan in *Grab Bag* *23*; crowded house.

PEORIA. — **THE GRAND:** *A Straight Tip* *23*; large audience. Gilmore's Band *23*; good house. *A Bunch of Keys* *23*; *Birds of a Feather* *23*.

DETROIT. — **GRAND OPERA HOUSE:** The Still Alarm *23*; McKenna's *Filtration* *23*; both to good houses. *Manions' Fantasma* *23*; *large houses*. Gilmore's Band *23*; *top-heavy house*.

DANVILLE. — **GRAND OPERA HOUSE:** *Fast Mail* *23*; *the Hamlets in Fantasma* *23*; packed the house *23*. Alexander Salvini in *Don Cesar de Bazan* *23*. Every seat sold. *Hettie Bernard-Chase* in *Uncle's Darling* *23*; did a fine business. — **THEATRE:** *Nibbles Burlesque* co. *23*; *top-heavy house*.

ST. LOUIS. — **PLUME OPERA HOUSE:** The Baldwin Comedy co. *23-24*. First class repertoire co. Large business.

QUINCY. — **OPERA HOUSE:** Hart's Specialty co. *23*; large house. *O'Dowd's Neighbors* *23*; large house.

KANKAKEE. — **ARCADIA OPERA HOUSE:** Uncle's Darling, with Hettie Bernard-Chase as the star, pleased a full house *23*. Minnie Gale, supported by Creston Clarke, in *As You Like It* *23*. The most finished and pleasing performance ever seen here. A very large and fashionable audience attended. The advance sale for *Miss Gale* was the largest in the history of the Arcadia. *Bunch of Keys* *23*. Barry *23*.

GALESBURG. — **NEW AUDITORIUM:** *Birds of a Feather* *23*; *Andrews' Opera co.* *23*; *born have good advance sales*. *Pearl of Pekin Nov. 23*. *O'Dowd's Neighbors* *23*. — **OPERA HOUSE:** *Olga Wildgreen Concert* *co.* *23* to a *\$2*-house. The same co. was also billed for *23*, but gave no performance, as Signor Ernest Osmund Betty, the basso, was unable to appear. *Nibbles French Burlesque* co. *23*. — **PERISCOPE:** Manager Berquist, of the *New Auditorium*, has returned from his *Western* trip, and speaks highly of the pleasant reception he had from the managers at *Kansas City*.

INDIANA.

INDIANAPOLIS. — **EDGWOOD'S OPERA HOUSE:** *Fast Mail* *23-24*; good business. *McKenna's Fertilization* *23-24*. — **GRAND OPERA HOUSE:** *Primrose* and *West's Minstrels* to a good house and well pleased audience *23*. *A Trip to Chinatown* *23-24*. *Robert Downing* *23-24*. — **PARK THEATRE:** *Lost in New York* *23-24*; large business. *On What a Night!* *23-24*. — **LEAVENWORTH:** *Frank Petty*, manager of County Fair co., was called home from Philadelphia on account of the serious illness of his son. — The advance agent of *Lincoln Carter's Fast Mail* distributed some comic norms among the politically excited populace, with compliments of the *Fast Mail* on the eve of the election. *Robert Downing* will play *The Gladiator*, *Julius Caesar*, *Katherine* and *Petruchio*, and *Virginius* during his engagement in this city for the benefit of the Knights of Pythias' building fund.

POINT WAVEY. — **MASONIC TEMPLE:** Mr. Wilkinson's Widows attracted one of the best houses of the season *23*. *Carroll Johnson* in *Grosson* *23*; fair house.

CRAWFORDSBURG. — **MUSIC HALL:** Carter's *Fast Mail* *23*; large business and well-pleased audience. *Salvini* in *Don Cesar de Bazan* to a fair house.

PEORIA. — **ERICK'S OPERA HOUSE:** Hart's Boston Novelty co. *23*; fair business.

COLUMBUS. — **CHEMIST'S THEATRE:** Gilmore's *Twelve Temptations* *23* to a crowded house. *Fast Mail* *23*; *Uncle's Darling* *23*; *Irish Visitors* *Nov. 23*.

VINCENNES. — **GREEN'S OPERA HOUSE:** The Gibier Comedy co. opened *23* for *Fairweek*. *Birds of a Feather* *23*. Advance sale large.

LEBANON. — **GRAND OPERA HOUSE:** Hart's Big Boston Novelty co. *23*; fair audience.

HUNTINGTON. — **OPERA HOUSE:** Carroll Johnson in *The Grosson* *23*; fair business.

LA FAYETTE. — **GRAND OPERA HOUSE:** The Still Alarm *23*; *splendid house*. *Shenandoah* deserved a much larger audience than it received in *Mr. Wilkinson's Widows* *23*. *Orphans of New York* *23*. *Oh, What a Night!* *23*.

ELWOOD. — **OPERA HOUSE:** Uncle Tom's Cabin *23*; good house. *Wild D. Marine's* *scropy Warning* and *Elm Lane* *23*, *24*. The co. is composed of amateurs from Indianapolis. Performance very unsatisfactory; fair business.

ANDERSON. — **DONEY OPERA HOUSE:** *Lights and Shadows* *23*; good business; very poor performance. *Fast Mail* *23*; *S. R. O.* Performance fair. *The Twelve Temptations* *23*; *fair business*. *Robert Downing* in *The Gladiator* *23*.

WASHINGTON. — **OPERA HOUSE:** Charles A. Loder in *Oh, What a Night!* *23*; *S. R. O.* Audience well pleased. *Mina Gennell* made a decided hit as *Chic*, and her dancing was very pleasing.

EVANSVILLE. — **THE GRAND:** Still Alarm *23*; *good house*. Men and Women *23*; *large audience*. A Pair of Jacks *23*; *good house*. *Shenandoah* *23*; *crowded house*. *Fantasma* *23*; *large audience*. The supporting co. was far above the average, and a return engagement would mean *S. R. O.*

IOWA.

DUBUQUE. — **THE GRAND:** Vernon Jarrett in *medium-sized house*. An *American Boy* *23*; *fair business*. The Devil's Editor *23*; *light business*. *Daniel Doughty* will lecture *23*. The *Ruway* Wife *23*; *good-sized house*. — **ITEM:** It is fair to say that *The Runaway Wife* *23* did such poor

business in *Nebraska* and *Kansas* that back salary was demanded by the members of the co. and also tickets to *New York* before they would play *Dubuque*. The first request was complied with, but tickets to *New York* were out of the question. Tickets were purchased to *Chicago* for all. The managers left for *New York* to reorganize a new company.

DES MOINES. — **FOSTER'S OPERA HOUSE:** Vernon Jarrett in *Star right* *23*; *good house*. *Birds of a Feather* *23*. — **GRAND OPERA HOUSE:** *Ranaway Wife* *23*; *light business*. *Blanche Mortimer* made a decided hit. *A Straight Tip* *23*; *James Reilly* *23*. *Skipped by the Light of the Moon* *23*. — **CAPITOL OPERA HOUSE:** *Van Dyke and Stuttgart* *23*; *fair business*. *Hazlitt Burlesque* co. canceled *23*. — **PARAGON THEATRE:** *Paragon* Theatre co. opened week of *23* to *S. R. O.* *Paragon's Ward* *23*; *After Twenty Years* *23*. — **BULOCHE THEATRE:** *Rinehart Family and Charles Suly* in *Irish Government* did a *big business* *23*.

INDIANA. — **CHAMPAIGN.** — **WALKER OPERA HOUSE:** *His Nibs and His Nobs* *23*; *small audience*. *Co.* very poor.

ELGIN. — **DU BOIS OPERA HOUSE:** *Mimntale* in *The Duchess of Padua* *23*; *good business*. Thomas W. Handford will lecture *23-24*.

SPRINGFIELD. — **CHARTEROT'S OPERA HOUSE:** The Baldwin Comedy co. played an engagement *23-24*.

BLOOMINGTON. — **NEW GRAND:** Hettie Bertrand *Chase* *23*; deservedly poor business. Gilmore's Band *23*; *LIBERTY:* *The Devil's Editor* *23*; *good house*.

NEWTON. — **LISTER'S OPERA HOUSE:** *Spencer* *23*.

COUNCIL BLUFFS. — **NEW BROADWAY THEATRE:** *Mattie Vickers* was well received *23* in her latest success, *A Circus Queen*. *A Social Session* to a full house *23*.

SIOUX CITY. — **PEWEE GRAND OPERA HOUSE:** *Ollie Redpath's Fireman's Ward* *23*; *good business*.

ATTOON. — **GRAND OPERA HOUSE:** *Vernon Jarrett* in *Star right* *23*; *good house*.

BURLINGTON. — **GRAND OPERA HOUSE:** *Frohmann* in *Mr. Wilkinson's Wilcox* *23*; *light business*.

SPRINGFIELD. — **45-MINOR'S OPERA HOUSE:** Ezra Kendall in *A Pair of Kids* to a *small house*, although the few in attendance seemed to enjoy it.

ATLANTIC. — **GRAND OPERA HOUSE:** *Little Lord Fauntleroy* *23*; *fair business*.

SPRINGFIELD. — **45-MINOR'S OPERA HOUSE:** Ezra Kendall in *A Pair of Kids* to a *small house*, although the few in attendance seemed to enjoy it.

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PROUD'S THEATRE: Billy Lester's clever vaudeville co. to fine business $\frac{1}{2}$.

PLAINFIELD—MUSIC HALL: The Fire Patrol a good house.

CLINTON—ATLANTIC OPERA HOUSE: The Fisk Jubilee Singers did a good business $\frac{1}{2}$.

NEW YORK.

ALBANY—LELAND OPERA HOUSE: The house remained dark last week until $\frac{1}{2}$, when Pat Rooney made his appearance with his new vehicle, Lord Rooney. He drew a very fair business and was found to be the same drill Pat as of yore.

ALBANY OPERA HOUSE: William Muldown and his specialty performers had a very fair week, the regular programme being extended by the appearance each evening of local disciples of the Marquise of Lansbury.

—**ALBANY**: This house was a popular resort last week during the engagement of the French Folly co. An excellent entertainment was provided.

SYRACUSE—WILTING OPERA HOUSE: Stetson's U. C. C. co. was greeted by two packed houses $\frac{1}{2}$. The Patrol $\frac{1}{2}$ — $\frac{1}{2}$ —**W. R. Jacobs' OPERA HOUSE**: Fabio Roman was well attended $\frac{1}{2}$. Charles L. Farwell does some clever character work. Agnes Wallace-Villa in The World Against Her was fairly attended $\frac{1}{2}$. Pat Rooney $\frac{1}{2}$ — $\frac{1}{2}$ —**STANDARD THEATRE**: Vaudis' Burlesque co. gave excellent performances $\frac{1}{2}$, $\frac{1}{2}$ to well-filled houses.

—**ITEM**: Florence Stever is acceptably filling Frances Field's place in Fabio Roman during the latter's illness. Sam B. Villa reports uniformly good business this season.

Harry Traver to the co. etc.—George W. Larsen's Crandall's Corsets $\frac{1}{2}$ collapsed here $\frac{1}{2}$. The people were enabled to reach home. Mr. Larsen expects to start again with a stronger co.

WATERLOO—ACADEMY OF MUSIC: Stetson's Uncle Tom's co. $\frac{1}{2}$ full house. Audience well pleased.

JAMESTOWN—ALLEN'S OPERA HOUSE: Field's Minstrels $\frac{1}{2}$; good business. Irene Kent $\frac{1}{2}$ in The Child of Destiny to light business but gave a fair performance. The Burglar $\frac{1}{2}$ to fair business.

A Knotty Affair $\frac{1}{2}$; Frances Redding $\frac{1}{2}$.

LIVONIA—MEMORIAL HALL: Alba Heywood co. $\frac{1}{2}$ fair business. Performance good.

SPRINGFIELD—GRAND OPERA HOUSE: The High Roller $\frac{1}{2}$; poor business. W. T. Carlton Opera co. $\frac{1}{2}$; business fair. McCarthy's Mishaps $\frac{1}{2}$; Evangeline $\frac{1}{2}$.

—**EAST LIVERPOOL**—BRUNI'S OPERA HOUSE: Flynn in Mexico $\frac{1}{2}$; The Patrol $\frac{1}{2}$; full houses.

BELLAIRE—ELYSIAN THEATRE: Electric Spark $\frac{1}{2}$; deservedly light house. Flynn in Mexico $\frac{1}{2}$.

Zanesville—SCHULZ OPERA HOUSE: Minnie Janus' $\frac{1}{2}$; in The Harvest Moon; good business.

Hyde's Vandeleur co. $\frac{1}{2}$; fair-sized audience.

RAVENNA—REED'S OPERA HOUSE: May Henderson in The Indian Princess $\frac{1}{2}$; poor business. G. C. Comedy co. $\frac{1}{2}$.

RENTON—DICKSON'S GRAND OPERA HOUSE: City Directory $\frac{1}{2}$; fair house. Muggs' Landing $\frac{1}{2}$; small but appreciative audience.

BROWNSON—MASONIC OPERA HOUSE: The Melville Sisters opened for a week's engagement to a crowded house.

FRANKLIN—GRAND OPERA HOUSE: Hand of Fate $\frac{1}{2}$ —**ITEM**: During the absence of Manager Grimes in Virginia, Charles M. Zell has acted in that capacity.

DENISON—KROHN'S OPERA HOUSE: The Magne Miller co. booked for $\frac{1}{2}$, failed to appear and gave no reason for not doing so.

—**ITEM**: Master Kipp has elevated the floor of the Opera House, which is a great improvement, and will make the house more attractive.

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THE NEW YORK DRAMATIC MIRROR.

the entire house was sold before the doors opened, delighted audience. Julian Marlowe, 2d, largest and fashionable audiences. The co. presented *Cymbeline* and *Imogen*. — **GRAND OPERA HOUSE**: Electric Spark on, 15-17; fair business; Frank L. Payne, Jr., 19-21 in *Boy Ranger* to top-heavy business.

WISCONSIN.

WILWAUKEE — **DAVIDSON**: Two old cronies after so good business. William H. Crane in *The Senator* is bright and intelligent in her work and attracted much notice. — **ACADEMY**: The piece is bush and unworthy of mention. Theodore Thomas and Hirt's *Letter on* to a big business. — **RODE**: Hallen Standard: That Woman is in fair business. — **PEOPLES**: — **ITEM**: William H. Crane enjoys a game of billiards now and then, but he stands no show against Carter. The latter is here practicing for a game, 10-12 to Crane's 10 points. Carter beat him a two games, and anybody who knows how Mr. Crane hates to be beaten in anything he undertakes can imagine his disgust.

WEST SUPERIOR — **GRAND OPERA HOUSE**: Ray L. Rose in *Tom's Vacation*, 19, fair house. Mr. Rose in the leading role as Tom Dashwood was very good. Charles Horwitz as Buffington Bubbles, A. R. Brooks as Josiah Perkins, and Jessie Lindsey as Kittle Perkins received well-merited applause.

WAUSAU — **GRAND OPERA HOUSE**: The Show, 18-19; crowded house. Katie Emmett 26.

RACINE — **BELLE CITY OPERA HOUSE**: Devil's Editor 17; good business. Pleasing performance. Natural Gas 24.

APPLETON — **OPERA HOUSE**: James Reilly in *The Broom-Maker* 18; good house.

BELoit — **WILSON'S OPERA HOUSE**: James Reilly in *The Broken Maker* 17; fair house. Suston's Uncle Tommies 18; usual U. T. C. business. — **ITEM**: The Devil's Editor, booked for 20, wired from Milwaukee that they had closed season at that place on account of bad business. The manager claims to have paid all bills, salary, etc. — Scene painter Frank Skiff has completed his labor and returned to Chicago.

WEST SUPERIOR — **GRAND OPERA HOUSE**: Minna Gale 19, large and appreciative audiences. Kite Clinton in *Two Orphans* 20; fair business.

LA CROSSE — **THEATRE**: Minna Gale 20 in *Romeo and Juliet* to a fair house.

MADISON — **FULLER OPERA HOUSE**: The Stow-Wagon 18; fair house. Mastaver-Vaughn-Grabag wired for a date and were given it, but did not materialize. Quite a little trouble and expense might have been saved the local managers had they been notified, as the house was opened and money refunded. The Devil's Editor was advertised for 22; co. stranded in Milwaukee. Charity Ball 26; Julia Marlowe 26.

CANADA.

WINNIPEG — **PRINCESS OPERA HOUSE**: Nos. 10-12; large and fashionable audiences.

ST. THOMAS — **OPERA HOUSE**: Edgar Selden in *Will o' the Wisp* 18; large audience. One of the Finest 18; good business.

CHATHAM — **GRAND OPERA HOUSE**: Edgar Selden in *Will o' the Wisp* 18; good business. *Has-San's One of the Finest* 18; good business.

VICTORIA — **THEATRE**: James Thirteenth Regiment New York Band, which has been playing at the *Exposition* for four weeks, drew crowded houses 18-20. They play Vancouver, New Westminster, Puget Sound, and then return to New York from Portland.

LONDON — **GRAND-OPERA HOUSE**: Robert Mantell in *Marble Heart* 18; attracted only a fair-sized audience. James O'Neill in *Monte Cristo* drew a very good house and was well received. Despite a heavy rain, a splendid house turned out to welcome George Brunton, tenor, with Gorman's Minstrels 19. Mr. Brunton is a native Londoner. The Annandale Opera co. sang *The Bohemian Girl* to average business, a return engagement.

OTTAWA — **GRAND-OPERA HOUSE**: Irish Honor of New York 20-21; good houses. Two Johns 19 and Mr. Barnes of New York 21, were both well attended.

ST. CATHARINES — **GRAND-OPERA HOUSE**: Ansonia Hamilton opera co. rendered a splendid girl 19 to good business. The co. is weak and without an orchestra. Edgar Selden in *Will o' the Wisp* 20; Mr. Barnes of New York 20.

MONTREAL — **QUEEN'S THEATRE**: Lillian Rowley in *Granville* 18; the latest comedy success. An American girl, to very fair business 19-20. My True Irish Heart co. 19-20. This co. has visited Montreal regularly for the last five or six seasons, but its popularity remains unabated. S. R. O. being the rule at every evening performance. The Devil's Mine 21. — **LYCUM OPERA HOUSE**: *Lily Clav's Burlesque* co. to crowded houses 19-20.

TORONTO — **GRAND OPERA HOUSE**: Irish Honor 18-19; small business. Mr. Barnes of New York 20-21. — **TORONTO OPERA HOUSE**: Davis & Donaldson, a Toronto boy, assumed the part of Jack Hawley very creditably. Two Johns 20-21. — **ACADEMY OF MUSIC**: Edgar Selden's *Will o' the Wisp* co. 19-20; business fair.

DATES AHEAD.

Managers and Agents of trading companies will favor us by sending their date, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

BARREL OF MONEY: Fort Worth, Tex., Oct. 27. Dallas 28; Tyler 29; Shreveport, La., 29. — **W. F. MORSE**: Marshalltown, Ia., Oct. 27; Cedar Rapids 28; Rock Island, Ill., 29; Lyons 29. — **ALICE MELROSE**: New Orleans, La., Oct. 27. — **A. ANDERSON HOW**: Lincoln, Neb., Oct. 27, 28. — **PLATTSMOUTH** 28; Atchison, Kan., 29; Leavenworth 30.

ALL THE COMFORTS OF HOME: Washington, D. C., Oct. 26-31. Baltimore, Md., Nov. 2-7. Newark, N. J., 9-14.

ALICE JOSLES: Fond du Lac, Wis., Oct. 27. Waukesha 28; Ripon 29; Burlington 30; Appleton 31. — **A SPECIAL SESSION**: Nevada, Mo., Oct. 27-29. Webb City 29; Carthage 30; Jefferson City 31. Mexico Nov. 2. — **CARROT**: Paducah, Ky., 7; Louisville 9-10. — **ARIZONA JOE**: Phoenix, Ariz., Oct. 26-31. Newark, N. J., Nov. 2-7. New York city 14-15. — **ALL THE COMFORTS OF HOME**: Washington, D. C., Oct. 27. Dallas 28; Tyler 29; Shreveport, La., 29. — **W. F. MORSE**: Marshalltown, Ia., Oct. 27. Cedar Rapids 28; Rock Island, Ill., 29; Lyons 29. — **ALICE MELROSE**: New Orleans, La., Oct. 27. — **A. ANDERSON HOW**: Lincoln, Neb., Oct. 27, 28. — **PLATTSMOUTH** 28; Atchison, Kan., 29; Leavenworth 30.

ALICE MELROSE: New York city Nov. 2-7. — **ALASKA**: Mobile, Ala., Oct. 27. Birmingham 28; S. C. 29-30; Savannah 31. — **MACON**: Chattanooga, Tenn., 1. — **AUNT BRIGHT'S FARM**: St. Louis, Mo., Oct. 26-31. — **A HIGH ROLLER**: Cleveland, O., Oct. 27-28. — **ALONE IN LONDON**: Jersey City, N. J., Oct. 26-31. — **A FAIR REBEL**: New York city Oct. 26-31. Jersey City, N. J., Nov. 7. — **ANNE WARD THOMAS**: New Haven, Conn., Oct. 26-28; Bridgeport 29. — **BIRDS**: Hartford, Conn., 1. — **WATERFORD**: New Haven, Conn., 1. — **THE DUNBARTON**: Dumbarton, N. J., Nov. 7. — **CHESTER**, Pa., 7. — **PHILADELPHIA** 9-10. — **A TURKISH BATH**: Tacoma, Wash., Oct. 28, 29. — **ELLENBURG**: No. 10, Yakima 31; Spokane Falls, Nov. 5-6.

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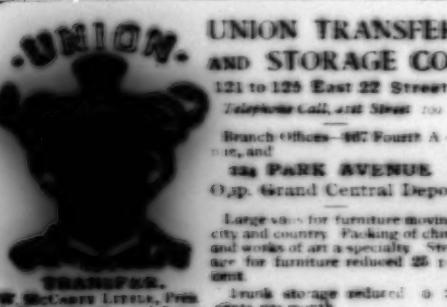
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